

. Y.

nist

one

nist

ano

ano

asso

nist

enor

alto

rano

tone

anist

rpist

rano

anist

ianist

Musical America

DECEMBER
1.
1957

DECEMBER 1, 1957
MUSIC ROOM

Symphony Orchestras
In America — Natural
Allies of Opera

William Warfield —
Cultural Ambassador

Operatic News from
London, New York,
Chicago, Los Angeles

MICHAEL
RABIN

St. Louis Globe Democrat Sunday, Oct. 13, 1937

1188 Franklin Ave. (1)

GLOBE-DEMOCRAT PUBLISHING CO.

Published Daily and Sunday

Garfield 1-1212

E. Lansing Ray—1884-1955

RICHARD H. AMBERG, Publisher

C. ARTHUR WEIS, President

LOUIS LA COSS, Vice President and Editor of the Editorial Page

CHARLES E. PIERSON, Executive Editor

ERNEST G. HOFFSTEN, Advertising Director

MEMBER OF THE ASSOCIATED PRESS

The Associated Press is exclusively entitled to the use for publication of all news dispatches credited to it or not otherwise credited to this paper and also the local news published herein. All rights of publication of special dispatches herein also are reserved.

The Globe-Democrat is an independent newspaper printing the news impartially, supporting what it believes to be right, and opposing what it believes to be wrong without regard to party politics.

* New Role for Muny's McArthur

Some few days ago word came that Edwin McArthur, veteran, popular musical director of the Municipal Opera, had been tapped for a new artistic tradition for America. He will conduct an American Chorus, patterned along lines of a full symphony orchestra and employing professional voices from all over the nation on a full-time basis.

The Soviet satellite and the Little Rock ruckus caused editorial preoccupation. But we would now like to salute Maestro McArthur with a hope and confidence for success. The choral

project is the first undertaking of the National Institute for Music, Inc., a financial brain child of the United States Brewers Foundation. What more apropos sponsorship for the best — and often loudest—of close harmony?

This serious essay in national artistry could not have retained a more competent and distinguished conductor. As he helped sustain the world fame of our "Muny" the last 13 years, he will probably establish a world fame for his new American Chorus.

**MUSICAL DIRECTOR, ST. LOUIS MUNICIPAL OPERA
FOURTEENTH CONSECUTIVE SEASON**

**MUSICAL DIRECTOR and CONDUCTOR, HARRISBURG SYMPHONY
EIGHTH CONSECUTIVE SEASON**

CONDUCTOR, NATIONAL CHORUS OF AMERICA*

Herbert Barrett Management, Inc.

250 WEST 57TH STREET, NEW YORK 19, N. Y.

Cable Address: HERBARRETT

Operation Symphony-Opera U. S. A.

THE symphony orchestras of the United States, with a few notable exceptions, are missing a red-hot opportunity to extend their scope and double their asset value in their communities by failing to take advantage of a tidal wave of enthusiasm for opera that has been building up with amazing force throughout the country in recent years.

The time has come, we believe, for our orchestras to recognize the obvious fact that the symphony orchestra and opera are natural allies, and that both stand to achieve impressive gains by making common cause together.

The American public, after a long period of gestation, has finally become almost spectacularly opera-minded. Thanks to years of radio and television broadcasts, touring companies, workshops and the like, plus the increasing use of intelligible English texts, the public has developed a taste for opera much as it did for symphonic music a generation ago and, more recently, for ballet.

Opera-performing groups at every level, from fully professional to amateur and student, now number in the hundreds throughout the length and breadth of the land. But so far only 30-odd symphony orchestras are participating in this development.

Orchestra Logical Basis for Project

There are many substantial reasons why the orchestras should lead, rather than straggle behind, the opera caravan, not the least of which is the fact that the orchestra is the natural, logical foundation upon which to erect an opera project.

Historically, the orchestra has been increasingly important as the broad base upon which the operatic pyramid is constructed. Given an orchestra ready at hand, the assembling of singers and the provision of scenery and costumes are relatively simple matters; but no orchestra to begin with represents an almost insuperable deficiency. The orchestra, therefore, is the obvious nucleus out of which the opera project should evolve.

Furthermore, there are important self-serving features of prime interest to the orchestra itself. A series of opera performances—or even one—can lend color, variety and glamor to an orchestra's season of a kind that no other special attraction can provide. This is a shot in the arm that cannot help being reflected at the box office and in the subscription sales.

Opera also can make the orchestra a focal point for a large part of the community's whole cultural activity by inviting participation on a community-wide basis.

There is a part to be played by virtually all branches of the arts. Local singers can be called upon for roles or for places in the chorus. Local dancers will be needed for the ballet numbers. The community theatre organization, in many cases, can be entrusted with staging, scene-painting, costume-designing and general production.

Such co-operative effort not only breeds good will for the orchestra but generates interest in quarters that may have been difficult to penetrate before, and brings within the orchestra's orbit a new segment of the public which may not have been particularly symphony-minded before.

Not to be overlooked either is the fact that opera performances make possible a longer season and therefore a longer period of employment for the orchestra musicians. In the case of some semi-professional orchestras, it might make the difference between obtaining the services of certain key professional players and not obtaining them.

Performances in Concert Style Effective

The character of the productions must, of course, vary widely from place to place depending upon the financial and musical resources available. In the large cities, it should be possible to give full-dress, fully professional performances. In smaller communities, semi-professional productions with inexpensive, skeletal mountings can be almost as effective, as indeed, are performances in concert form, a procedure which is gaining popularity everywhere, including New York, where organizations like the American Opera Society and Thomas Scherman's Little Orchestra Society have given superb performances of major works in oratorio style.

We can see no legitimate reason why the symphony orchestras in such metropolitan centers as Cincinnati, St. Louis, or Los Angeles, to mention just three at random, should not have opera as a major adjunct to their symphonic series. These orchestras, and many others like them, are doing nothing, or virtually nothing, to take their rightful place in the vanguard of so significant a musical advance as opera represents today.

Opportunities Provided for Young Singers

Finally, there is the distinct and urgent service which a symphony-opera movement could perform by way of providing opportunities for our young American singers to practice the art for which so many of them are well endowed.

We have arrived at a new Golden Age of Song, so far as the native product is concerned. Yet a host of gifted young artists have so few places to deploy their talents in their own country that a great many have had no choice but to exile themselves to the opera houses of Europe, revert to teaching, or toss their gift to the winds and seek some unrelated form of employment. This is a tragic and ironic situation which all sectors of our musical society, including the orchestras, can and should do something about.

We shall look deeper into the technicalities of "Operation Symphony-Opera U.S.A." in future issues. Meanwhile we welcome comments, suggestions and discussion from all of our readers, particularly those whose experience and knowledge can help to illuminate what we consider a momentous challenge.

Musical America

PublisherJOHN F. MAJESKI, SR.

Executive and Editorial Offices: 1401 Steinway Building, 113 West 57th Street, New York 19, N. Y. Telephone: Circle 7-0520, Cable Address: MUAMER. Unsolicited manuscripts cannot be returned unless accompanied by sufficient postage. Copyright 1957 by The Musical America Corporation

EditorRONALD EYER
Associate Editor ..JOHN F. MAJESKI, JR.
Managing Editor ..RAYMOND A. ERICSON
Senior EditorROBERT SABIN
Assistant Editors ...FRANK MILBURN, JR.
.....PHILIP C. IENNI

Contributing Editors .RAPHAEL KAMMERER
.....MARVIN LEVY, EZRA LADNERMAN
.....DAVID BARUCH, WRISTON LOCKLAIR
Artist RelationsTHEODATE JOHNSON
Production Manager ...EDWARD I. DAVIS
Circulation ManagerJOSEPH MORTON
ComptrollerOTTO A. GSKELL

In this issue

Operation Symphony-Opera U.S.A. (Page 3).

London public flocks to "Ring" cycle at Covent Garden (Page 5) and to Beethoven series conducted by Otto Klemperer (Page 6).

William Warfield — Cultural Ambassador (Page 9).

Paris hears Igor Stravinsky conduct his "Agon" (Page 7).

Artists and Management news (Page 14).

Mephisto (Page 16).

Boston Symphony introduces works to repertoire (Page 20).

Denver Symphony begins season (Page 20).

Chicago Lyric Opera offers notable "Andrea Chenier" among other productions (Page 24).

Los Angeles Philharmonic is led by Eduard van Beinum in season's inaugural concerts (Page 25).

Wilfred Pelletier contrasts music education in Europe and America (Page 38).

Reviews: Opera at the Metropolitan (Page 12); opera at the City Center (Page 33); other opera in New York (Page 32); orchestras in New York (Page 30); recitals in New York (Page 34); new recordings (Page 28); new music (Page 26); dance events (Page 42).

Bergamo produces works of young Italian composers (Page 6).

Milan concert at La Scala led by Alfred Wallenstein (Page 7).

Baltimore Symphony (Page 39); Kansas City Philharmonic (Page 24).

SUBSCRIBERS ... desiring a change in address should notify the Circulation Department at least three weeks before the change is to take effect. The Post Office will not forward copies unless the subscriber pays the forwarding postage. Advise us of your change in address just as soon as possible so that your copies will arrive without interruption.

Vol. LXXVII, No. 14 December 1, 1957
\$5.00 per year. Single Copy, 30 Cents
MUSICAL AMERICA. Printed in the U. S. A. Published monthly on the 15th day of February, March, April, May, June, July, August, September, October and semi-monthly on the 1st and 15th in November, December, January by the Musical America Corporation at 34 No. Crystal St., E. Stroudsburg, Pa. Executive, Editorial and Subscription Offices, 113 W. 57th St., New York 19, N. Y. Entered on November 15, 1945 as second class matter at the Post Office at East Stroudsburg, Pa. Subscription Rates: U. S. and Possessions, \$5.00 a year; Canadian, \$5.50; Foreign, \$6.00. (The contents of MUSICAL AMERICA are indexed in The Readers' Guide to Periodical Literature and are also available in Microfilm.)

Fair Warning—on Brussels

By HOWARD TAUBMAN

(The following article appeared in the New York Times on Nov. 10 and is reproduced through the courtesy of that newspaper and Mr. Taubman.)

IN the battle for men's minds the sputniks are Soviet psychological as well as scientific successes of such magnitude that for the time being they dwarf other areas of competition between Russia and the United States. While our energies are being directed toward righting the balance in missiles and satellites, it might be tactful to maintain a discreet silence about the arts. But we are getting ready to take another beating, and a loyal citizen should speak up.

Unless we stop dragging our feet, we are going to look puny in comparison with the Soviet Union in artistic aspects of the Brussels Fair next year. To the millions of visitors from all over the world and to the millions more who will read about the fair, the United States effort will be considerably less impressive than the Russian.

Our friends in Belgium are distressed. An influential Belgian wrote the other day: "I cannot tell you how anxiously I wish that the United States would have a place at least as important as that of the Eastern countries in the musical and artistic life of the exposition."

The disappointment is evidently the keener because the United States talked big. Here is a paragraph that appeared in the official bulletin issued by the Office of the United States Commissioner to the Brussels World's Fair, 1958:

"An extensive program of typically American drama, music, dance and the other performing arts is being planned for presentation in the theatre adjacent to the United States Pavilion, where America's finest performers will act, dance and play their way through the whole wide range of American theatre arts and entertainment."

The brave words of last April, alas, have a hollow ring in November. The "whole wide range of American theatre arts and entertainment" has come to this: On July 2, 3 and 4, which will be designated "American national days," there will be daily performances by the Philadelphia Orchestra and the Ballet Theatre. On June 1 Yehudi Menuhin is expected to play a recital, which will be regarded as the launching of the United States program. Other Americans may give recitals later.

If we are lucky, we will have a few other representatives. From July 13 to 20 there will be a competition for youth orchestras in Brussels, and there is a recommendation that the Juilliard School

Orchestra should take part. No one knows whether the money to send it will be available. In August we may take part in a display of electronic music. In the same month there will be a competition for youth choruses, and we shall be represented by the University of Illinois Varsity Men's Glee Club, the Smith College Glee Club and the A Cappella Chorus of the Kalispell (Mont.) High School.

There has been talk about the possibility of the N.B.C. Opera Company presenting in Brussels the latest Gian-Carlo Menotti opera, which it commissioned and which will be finished in time. There has also been some mention of the premiere of Harold Arlen's "Blues Opera." But these are remote prospects, and in the case of the "Blues Opera," its production, if it happens, would be arranged by Europeans.

We were prepared to take part in a jazz festival scheduled for June, but that was canceled by the Belgian authorities. Howard Cullman, the United States Commissioner, has protested the cancellation, and rightly. This is a field in which we are the undisputed champions.

THE Russians plan a big push at Brussels. They will be represented by the Bolshoi Ballet, the Svetchnikov Chorale, the Moisseev Ensemble, the Ensembles of Ukrainian Singers and Dancers, the Moscow Circus, the Ensemble of the Soviet Republics, the Bolshoi Theatre Ballet School, the Moscow Art Theatre, recitalists and any number of other individual and group attractions not yet identified.

The countries within the Soviet orbit also intend to make a big splash. Poland will send the Ballet Mazowse, the Theatre of Mimes and the Satiric Theatre. East Germany will offer the Dresden Chorus, the Dresden Philharmonic, the Deutsches Theatre of Berlin and a folklore ensemble. Czechoslovakia will be represented by the Prague Philharmonic, the Prague Opera Ballet, a company of marionettes and chamber music and choral units.

There will be, of course, extensive representation from the Western European countries. From Austria will come the Vienna State Opera and the Vienna Philharmonic; from Western Germany, the Munich, Frankfurt and Hamburg Operas and the Berlin and Bamberg Orchestras; from Spain, the national orchestra and Antonio's ballet troupe; from Britain, the Old Vic Theatre and The Royal Ballet; from France, nationally vital elements.

Africa and Asia will have performing troupes in (Continued on page 5)

On the front cover

At 21, Michael Rabin his eight years of successful concert appearances behind him, including European, Australian and Israeli tours, innumerable recitals, repeated appearances with every major orchestra in this country, and performances on leading network radio programs. He has recorded since he was 13 years old, when he made his debut on Columbia Records playing the 24 Paganini Caprices. Since 1955, he has been with Angel Records; that company's fall release of his Tchaikovsky Violin Concerto recording has been regarded by many critics as superior to those by leading violinists two and three times his age. His most recent Angel disk marks the first recording of the Wieniawski Concerto No. 1.

Born in New York City, Mr. Rabin had a strong musical heritage. His father has been a violinist with the New York Philharmonic for over 30 years, and his mother was for many years on the piano faculty of the Juilliard School of Music. A pupil of Ivan Galamian, he was 13 when he first appeared in Carnegie Hall, as soloist with the National Orchestral Association. When he was 14, he made his New York recital debut in the same auditorium. His success was immediate and he has played there many times since. On Jan. 17 he will play there again in solo recital.

In 1952, at the age of 16, he toured Australia, and during the 1954-55 season, made a highly successful first European tour. Last summer, on a debut tour of Israel, he played in recital and over 23 times with the Israel Philharmonic, then flew back here to open his current North American tour with one of the most successful appearances ever seen at Robin Hood Dell. (Photograph by James Abresch, New York, N. Y.)



MICHAEL
RABIN

MUSICAL AMERICA

International Report

Public Flocks to Ring Cycle in London

London.—Three events above all others have dominated the London musical scene during September and October; the Wagner Festival at Covent Garden, the Klemperer Beethoven Cycle at the Festival Hall, and the Lotte Lehmann Master Classes at the Wigmore Hall.

The Covent Garden Wagner performances comprised two cycles of the "Ring", with one extra performance of "Walküre", and two of "Götterdämmerung". This was the first occasion since the autumn of 1911 that the "Ring" has been performed in London other than in the summer months. The public response was enormous. Both cycles were sold out several months in advance and the extra performances played

to virtually capacity houses. The main reason for this change by the Covent Garden administration was to enable rehearsals for the Wagner operas to be carried out without any kind of interruption (in the past both the Wagner and regular operas suffered). In addition, May and June, the usual months during which the "Ring" was given, were not exactly the easiest for many foreign artists to get leave from their respective *Intendants*. The early autumn, however, coming after the Bayreuth and Munich festivals, and before the season proper in Germany and Austria, seemed the best solution.

The outstanding figures in the "Ring" this year were again Rudolf Kempe, who conducted all 11 performances with his usual distinction; Hans Hotter, who was in his noblest voice as Wotan; and the new Brunn-

Munich soprano, who has recently married Mr. Kempe, and who sang Freia and Gutrune with much artistry; and Georgine von Milinkovic, who was a traditional Fricka. Reappearing in familiar roles were Peter Klein (Mime), Otakar Kraus (Alberich), Erich Witte (Loge), Hermann Uhde (Gunther), Kurt Böhme (Fasolt and Hagen), Frederick Dalberg (Fafner and Hunding), Maria von Ilosvay (Erda and Waltraute), Sylvia Fisher (Sieglinde), Ramon Vinay (Siegmund), and Wolfgang Windgassen (Siegfried).

The sets by Leslie Hurry do not wear particularly well, and there is still much in the production that could be improved upon.

The second production of "Walküre" was played under some difficulty. Mr. Vinay came down with a throat affliction early in the day, and

judged generally the best Carmen heard in London since Conchita Supervia, and Gerda Lammers, German soprano, who sang Elektra on Nov. 16.

As American readers will know, it is only during the last two seasons that Miss Resnik has really become a mezzo-soprano, and her beautiful dark voice, her plausible acting, and her dominating stage presence all contributed to her success as Carmen. One was conscious of a really fine artist at work, and a brain behind all that she did. London has taken Miss Resnik to its heart and we hope she will return soon and often.

Ramon Vinay's illness prevented him from appearing as Don José, but instead we renewed acquaintance with Jon Vickers' excellently studied interpretation of the role. Joan Sutherland was a mellifluous Micaëla, and William Dickie a somewhat lightweight and disappointing Escamillo. Rafael Kubelik's tempos were more in accordance with tradition than they had been, and there was a great deal to enjoy in the orchestra performance.

Accidental Debut

Miss Lammers' London debut was accidental. Christel Goltz, who had been originally cast as Elektra fell ill in Germany several weeks ago and had to cancel all her appearances for the next few months. Elektras do not grow on trees, and when Covent Garden contacted Inge Borkh, Astrid Varnay, and Birgit Nilsson, all were elsewhere engaged. It looked as if the revival would have to be postponed, when it became known that Gerda Lammers, a German soprano who had been singing at the Staatstheater in Kassel for the last three years and who included Elektra in her repertory, was in London for a private concert to sing Bach. She was hurried to the opera house for an audition and immediately engaged for the four performances.

Until three years ago, Miss Lammers had been a lieder and concert artist; she then went to Kassel, where she has sung Elektra, Marie in "Wozzeck", Senta, and the title role in "Alceste" with considerable success. She has also sung Ortlinde at the last three Bayreuth Festivals. She has not, however, appeared in any major German opera house and, but for Miss Goltz's illness, would undoubtedly not have got a Covent Garden engagement.

Better Than Pauly

Her performance as Elektra was one of the greatest ever seen or heard in London. Certainly nothing like it has been witnessed since Rose Pauly's performances here in 1938, but Miss Lammers has a far more beautiful voice than Miss Pauly possessed at that time. There was not one ugly note in her voice, her enunciation was excellent, and her musicianship superb. She acted the revolting role with intensity and earned our sympathy. At the end of the exhausting evening she was awarded a standing ovation, with cheers, stamps, and three solo calls (there were 15 calls in all). The only ovation in recent years comparable to this was that accorded to Maria Callas.

Sharing honors with Miss Lammers was Rudolf Kempe, whose superb conducting was another of the

Fair Warning

(Continued from page 4)

Brussels. It is expected that there will be at least one troupe from Communist China.

The ironic thing about United States participation is that we will have the physical facilities to put on a good show. Our pavilion will have its own theatre, but our commission lacks the funds to fill it with our performers. The appropriation for our participation was slashed by a Congress intent on economizing.

The United States suffers from an inevitable disadvantage. The experiences of sending our performing units to Belgium are higher than those incurred by any European countries for the simple reason that we are farther away. But this is our problem.

There is no evading the fundamental fact that the Brussels Fair will shape up as a competition between East and West. Indeed, the United States and Russian pavilions will be neighbors. Because the exposition will incorporate what will amount to a world festival of the performing arts, the great powers will be matching accomplishments in this field. Whether we like it or not, we shall be judged in part by the scope of our representation at Brussels.

Good as our representatives may be, they reflect too narrow a picture or our cultural standing today. Where is our theatre? Where is our opera? Why not something like the Met's forthcoming "Van-essa," if it turns out well?

The United States Commission and its superior, the State Department, should be sounding the alarm. They should be warning the nation that we are going to make a poor showing at Brussels compared with the Russians. They should be proclaiming our confidence in our performing arts and our readiness to accept any challenge. When the fair is under way and the Russians are getting the best notices, it will be too late.



Regina Resnik, as Carmen, discusses Bizet's opera with Rafael Kubelik, conductor, before a performance on Nov. 8 at Covent Garden in London

hilde, Birgit Nilsson, who bids fair to be one of the greatest Wagnerian sopranos of the present century.

Mr. Kempe's lyrical approach to the music, his rather slow tempos in "Rheingold" and the first act of "Walküre", and his consideration at all times for the singers, make his Wagner unique today. He and Mr. Hotter make the Wotan monologue one of the great experiences in present-day opera; and Mr. Kempe's interpretation of "Siegfried" is one of the finest readings of the score I have heard. Keeping a careful rein on the orchestra, the climaxes, when they do come, are doubly shattering.

Miss Nilsson quickly endeared herself to the local Wagnerian public. She possesses a beautiful fresh young voice, a natural feeling for the stage and a fine dramatic instinct, which was seen at its best in the second act of "Götterdämmerung." She has not, as yet, gotten the best out of her lower voice, and there are certain passages in which she has yet to treat the text with fuller understanding. But there is no reason why she should not become the outstanding Brünnhilde of today; indeed she is not so very far from occupying that position already.

Other newcomers to the "Ring" this year were Elisabeth Lindermeier,

since Mr. Windgassen had returned to Stuttgart to fulfill engagements, there was no Siegmund available in London. Most of the *Heldentenen* in Europe were engaged. Walter Geisler, Hamburg tenor who had been appearing in Berlin, agreed to sing, but, unfortunately, his plane was delayed. Mr. Vinay gallantly agreed to sing the first act, until Mr. Geisler arrived to sing the rest of the role.

Because of his throat affliction, Mr. Vinay was unable to sing Siegfried in the two extra "Götterdämmerung" performances. At one performance he was replaced by Set Svanholm, who was in excellent form, and at the second by the Munich tenor Bernd Aldenhoff. Other cast changes in the extra performances included Gottlob Frick's outstanding Hagen, Sylvia Fisher's first London Brünnhilde ("Walküre"), and Marianne Schech's Sieglinde. Miss Fisher sang with great artistry and feeling, and the closing scene with Mr. Hotter was indeed memorable.

It is not the splendid-looking new "Aida" production that proved so poor musically that will be remembered when the 1957-58 Covent Garden season is over and done with, but the discovery of two outstanding operatic artists: Regina Resnik, American mezzo-soprano, who has been

International Report

evening's most memorable features. The Covent Garden orchestra responded magnificently. Georgine von Milinkovic gave a traditional portrayal of the role of Klytemnestra, but one that was admirably studied to the last detail, and well sung too. Hedwig Müller-Butow, called in to replace Aase Nördmo-Loeving, who had been prevented from learning the role because of ill health, was a somewhat provincial Chrysothemis. Otakar Kraus was a noble-looking and sounding Oreste; and the small roles were adequately realized. All in all, this was one of the few truly great operatic events of the last decade in London.

The opening "Aida" was musically just as bad as it could be. Mr. Kubelik's tempos were quite arbitrary, the Triumphal Scene lacked a real climax, and the Judgment Scene tension. In the title role, Amy Shuard was right out of voice, and was unable to support her tones in the quieter moments, although as usual she dominated the ensembles. Fedora Barbieri's Amneris had much of the grand style about it, and she was clearly the favorite of the audience, though she was inclined to sing below pitch.

Albert Da Costa, called in to replace Mr. Vickers, who went down with throat trouble before rehearsals began, was another disappointment; there was little in what he did to show why he has been singing leading roles at the Metropolitan nor any sign that he was a budding Radames.

Bergamo Presents Operas By Young Italian Composers

Bergamo, Italy.—Twenty years ago Binda Missiroli, one of Italy's most eminent musicologists, decided to put on, at his own expense, a season of opera and ballet at Bergamo's historic Teatro Donizetti. The repertoire was to consist of works written and composed by unknown Italian musicians, who otherwise would have little or no chance of being able to present their works to the public.

The first season was so successful that the Municipality of Bergamo allotted funds to allow Mr. Missiroli to continue with his enterprising idea, on the condition that the popular repertoire operas be included in the season to help the box-office returns. In 12 annual seasons over 60 world premieres have been given and over 40 young composers have been afforded the opportunity of demonstrating their talents. Young singers and conductors were also given their first chance at this theatre, which is near enough to Milan to allow the leading critics, managements, and other musical personalities to attend.

Old Masterpieces Revived

In addition to new works, many old operas, which had been lying in the archives for many years, have been presented. Such masterpieces as Donizetti's "Anna Bolena" and "Rita" have been rediscovered and have now passed into the repertoires of many of the world's leading theatres.

Up to now the new works presented have been limited to compositions by Italian musicians, but in all probability foreign composers will be invited to submit their works for eventual inclusion in future seasons. The

Jess Walters' Amonasro sounded tired, but the two basses, David Kelly and Joseph Rouleau, were good.

The work was sung in Italian, a new departure as far as Covent Garden is concerned, and one that will enable foreign guest artists to step into leading roles with ease. Margherita Wallmann, Italy's great woman producer, and Salvatore Fiume, an artist with a superb feeling for size and space, combined to give London a visually magnificent "Aida." There were one or two experiments by Miss Wallmann that did not come off: She had Aida sing "Ritorna vincitor" before a magnificent drop-cloth that was slowly lit during the aria, thus distracting attention from the singer, and in the third act, after Amneris and Ramfis had entered the Temple, there was a transformation to another part of the Nile for the Aida-Amonasro-Radames scene. The handling of the crowds could hardly have been better, and for once we had a producer who exploited the huge Covent Garden stage to the full. The sets gave the impression of the immense power of the priesthood in ancient Egypt.

On Nov. 12 and 14, Edith Lang, American soprano who is at Hamburg, sang the title role with distinction. She has a beautiful voice, and a sympathetic stage personality. On these two occasions one also noticed a great improvement in the singing of the other principals, and a more relaxed interpretation from Mr. Kubelik in the pit.

—Harold Rosenthal

Theatre Commission is at present working out the conditions upon which they can launch an international composers competition.

The current season opened with an opera composed by Roberto Lupi called the "New Euridice." The music is of little value and served only as an unnecessary accompaniment to the action on the stage. The libretto by Marie Della Quercia is extremely obscure and uninteresting, and the staging was heavy and monotonous. It was unfortunate that such a beautiful voice as that possessed by Gianna Marinati, who played Euridice, was not used in a more suitable role.

"Requiem for Elsa"

The second new work presented was "Requiem for Elsa" by Roberto Hazon, a 25-year-old Milanese who is already on his third full-length opera. Mr. Hazon's music for this opera is based on the elements of jazz. The story, written by the composer, is simple but nevertheless full of action. It describes the emotional problems of a small-town school teacher who dies of a broken heart brought on by unrequited love. The cast, which included Adriana Martino, Nello Romanato, and Gino Orlandi in the principal parts, was excellent.

The third and final new work of this year was a two-act ballet based on the children's story "Pinocchio." The work was imaginatively choreographed by Ria Teresa Legnani, and the music by Alessandro Casagrande, though conventional, was pleasant to listen to.

I did not think that I would have to go to Bergamo to see one of the

finest productions of "Manon Lescaut" that I have had the pleasure of attending. The staging by 21-year-old Beppe Mengatti, was outstanding and the sets and costumes designed by the Bergamo artist Tina Sestini were in good taste and effective, Adolfo Camozzo, also from Bergamo, gave a thrilling interpretation of the score. Fine performances were given by Clara Petrella as Manon, Giulio Fioravanti as Lescaut, and above all by Giacinto Prandelli as Des Grieux.

The season closed with a performance of Donizetti's "Maria Di Rohan", written in 12 days while the composer was making a trip between Milan and Vienna. There are very many excellent sections in the score and many weak parts, but the genius of Donizetti is still to be strongly felt.

Klemperer's Beethoven Cycle Dominates London Concerts

London.—While Wagner and Kempe were reigning at Covent Garden, Otto Klemperer and Beethoven were dwarfing all rivals at the Royal Festival Hall. Together with Claudio Arrau, pianist, and Tossy Spivakovsky, violinist, the Philharmonia Orchestra gave nine concerts devoted exclusively to the symphonies and concertos of Beethoven. Two more concerts in mid-November are scheduled for performances of the Choral Symphony.

Mr. Klemperer's great gift is his ability to make the symphonies sound new and fresh. He does not impose himself on the music, but plays what the composer intended. His is music-making at its noblest and best. In Claudio Arrau Mr. Klemperer seems to have found an ideal partner, and their performances of the Fourth and Fifth Piano Concertos especially, will long be remembered by those who were privileged to hear them.

Lehmann Master Classes

The Lehmann Master Classes held at the Wigmore Hall, were organized by the Opera School. This institution, founded originally as a kind of training ground for the English Opera Group, is now the only school of its kind in the country. It works in conjunction with the London opera houses, Glyndebourne and the Carl Rosa Company. The pupils of the school were given the opportunity to prepare and study with Mme. Lehmann, scenes from a number of operas. In addition, a number of young singers, already members of our resident companies, took the opportunity to participate in these classes.

Mme. Lehmann was a favorite in London long before she went to the Metropolitan, and many of her old admirers were on hand to welcome her. Her acting and speaking of the Marschallin's monologue and other scenes from "Der Rosenkavalier" aroused many nostalgic memories. We envy America and especially the Santa Barbara students, who have the benefit of Mme. Lehmann's instruction and experience.

In the concert world, besides the Klemperer cycle, the most important event has been the first performance in London of Edmund Rubbra's Seventh Symphony. It was played by the Birmingham Symphony, which had commissioned the work. The Seventh Symphony is in three movements—Introduction and allegro, a long scherzo with two trios, and a finale which is a slow movement in the form of a passacaglia and fugue. The composer's great feeling for orchestral color and his fertile musical

Unfortunately the protagonist, Roma Sitran, had to sing with Asian flu, and the sounds she produced, apart from the lower register, were not particularly pleasing. The difficult role of Riccardo was sung by Nicola Tagger, who brought the house down with his beautiful voice and style. He still has to learn how to move on the stage and to act, but no doubt these missing attributes will come with time and experience. Enrico was intelligently portrayed by Anselmo Colsani. Others in the cast included Nello Romanato as Armando, Franco Ricciardi as Aubry, and G. G. Giorgetti as the Viscount. Ettore Gracis conducted, and Enrico Colosimo staged the production.

—Peter Dragadze

invention are again in evidence. Under their new conductor, Andrej Panufnik, the Birmingham orchestra acquitted themselves well.

Birmingham's ex-conductor, Rudolf Schwarz, newly appointed to the BBC Symphony, opened his season on Oct. 16 at the Royal Festival Hall with a traditional program, including Walton's "Portsmouth Point" Overture, Brahms's Second Piano Concerto, with Dame Myra Hess as soloist, and Mahler's First Symphony. Mr. Schwarz and the orchestra seem to have taken to each other, and in the Mahler symphony especially there was some excellent playing.

Among the recitalists in recent weeks, we have admired Rosalyn Turek, who performed the "Goldberg" Variations from memory without a break; Ida Krehm, who impressed with her musicianship and command of the keyboard; and Yehudi Menuhin, who gave a recital devoted entirely to Bach. —H. R.

Santa Cecilia Lists Roster of Artists

Rome.—The Orchestra and Chorus of the Santa Cecilia, Fernando Previtali, conductor, Bonaventura Somma, choral director, have announced conductors and soloists to appear with the orchestra during its current season, Nov. 3 to April 27.

Guest conductors include Ataulfo Argenta, Sir John Barbirolli, Bruno Bartoletti, Sergiu Celibidache, Antal Dorati, John Frandsen, Alceo Galliera, Georges Georgescu, Igor Giazdrov, Carlo Maria Giulini, Ettore Gracis, Vittorio Gui, Eugen Jochum, Paul Kletzki, Efreim Kurtz, Peter Maag, Denes Marton, Antonio Pedrotti, Massimo Pradella, Ferruccio Scaglia, William Steinberg, Paul Strauss, and Carlo Zecchi.

Soloists scheduled are Geza Anda, Guido Agosti, Tito Aprea, Arturo Benedetti Michelangeli, Robert Casadesu, Aldo Ciccolini, Gyorgy Czifra, Julius Katchen, Eugene Malinin, Ornella Puliti Santoliquido, Armando Renzi, Artur Rubinstein, and Pietro Scarpini, pianists; Pina Carmirelli, Gioconda Da Vito, Zino Francescatti, Bronislaw Gimpel, Gennaro Rondino, Isaac Stern, and Henry Szering, violinists; Enrico Mainardi and Alfredo Stengel, cellists; Lina Lama, violist; Nino Jannamorelli, trumpeter; Elaine Shaffer, flutist; and the duo-pianists Gold and Fizzdale.

Singers who will appear as soloists with the orchestra and chorus include Amedeo Berdini, Hans Braun, Carlo Cava, Luisella Ciaffi, Plinio Clabassi.

Suzanne Danco, Giovanna Fioroni, Carlo Franzini, Herbert Handt, Jolanda Mancini, Maria Teresa Mandarini, Adriana Martino, Guido Mazzini, Walter Monachesi, Petre Munteanu, Ester Orell, Nicoletta Panni, Liliana Poli, Vera Presti, Luisa Ribacchi, Bruna Rizzoli, Anna Maria Rota, Mario Sereni, Aida H. Stefani, and Lucille Udovick.

Artists scheduled to appear on the chamber-music series are Dietrich Fischer-Dieskau, baritone; Elisabeth Schwarzkopf, soprano; Jean Louis Stuurup, violinist; Conrad Klemm, flutist; Ruggero Gerlin, harpsichordist; Pierre Bernac, baritone and Francis Poulenc, composer-pianist; Boccherini Quintet; Nonetto Boemo; Borodin Quartet, Quartet of the Konzerthaus of Vienna; Quartetto di Roma; Pro Musica Antiqua of Brussels; and Trieste Trio.

Wallenstein Leads La Scala Concert

Milan.—Alfred Wallenstein, appearing at La Scala for the first time, made an excellent impression on the Milan audience. His skillfully chosen program included the Overture to "Fedra" by Pizzetti, the Beethoven Second Symphony, Samuel Barber's "Medea's Meditation and Dance of Vengeance", and the Chopin Second Piano Concerto, with Artur Rubinstein as soloist.

The Barber work, presented for the first time in Italy, received an enthusiastic ovation, and Mr. Rubinstein's interpretation of the Chopin concerto, which Mr. Wallenstein accompanied with rare sensitivity and finesse, brought the audience to its feet.

Isaac Stern's rendering of the Brahms Violin Concerto had the same exciting effect and public approval, in spite of the conducting of Roberto Lupi.

The local press hailed Mstislav Rostropovich as a new Casals for his playing and interpretation of the Prokofiev Cello Concerto.

The closing of the concert season was following by the announcement of the opera season, which opens on Dec. 7 with "Un Ballo in Maschera".

The operas and ballets to be presented this year are nearly all new productions and include "Murder in the Cathedral" by Pizzetti (world premiere), "La Porta Divisoria" by Carpi, "La Volpe Astuta" by Janacek, "Prova di Scena" by Viozzi, "Agon" by Stravinsky, "La Buona Figliola" by Piccini, "Il Pirata" by Bellini, "Il Turco in Italia", "Conte Ory", "Anna Bolena", and "L'Elisir d'Amore" by Donizetti, "Nabucco" by Verdi, "Mefistofele" by Boito, "Orfeo" by Gluck, "Mignon" by Thomas, "La Guerra in Famiglia" by Schubert, "Abu Hassan" by Weber, "Lohengrin" and "Die Walküre" by Wagner, "The Stone Guest" by Dargomizsky, "L'Heure Espagnole" and "L'Enfant et les Sortilèges" by Ravel, "Persophone" by Stravinsky, "Mathis der Maler" by Hindemith, and "Cinderella" by Prokofiev.

—Peter Dragadze

Attività Lirica Opera To Appear in Sicily

The Attività Lirica Opera Company of Rome, Italy, will tour the principal cities of Sicily in connection with the February and March "Sicilian Spring". Mrs. Bernardo De Muro, director of the International Operatic Exchange, has announced that opportunities will be given to Americans to appear with the company.

Stravinsky Conducts Agon in Paris Premiere

Paris.—The Paris season opened this year with an exceptionally interesting and brilliant sequence of events. Stravinsky came to Paris to conduct the Sudwestfunk Orchestra in the European premiere of his new ballet "Agon" at the opening concert of the Domaine Musical series. The rest of the program, which consisted of Webern's Six Pieces for Large Orchestra, Op. 6, Schoenberg's Five Pieces for Orchestra, Op. 16, and Alban Berg's Three Pieces for Orchestra, Op. 6, was admirably conducted by Hans Rosbaud. The Webern and Berg works were being given their first performances in France.

There were far more criticisms expressed about the new Stravinsky work than about the works of the new Viennese masters. "Agon" was only finished this year, and many people seem to have difficulty in assimilating Stravinsky's new style. But for those who have accepted the transformation it was obvious that Stravinsky has co-ordinated in a masterly way, those parts of the ballet which he wrote as long ago as 1953 with the more recent parts which he finished this year. He has produced a work of extraordinary homogeneity.

Sir Thomas Beecham came with the London Royal Philharmonic to give two concerts in Paris, also at the Salle Pleyel. The first concert, which included Haydn's 93rd Symphony, Beecham's own arrangement of Handel's ballet suite "L'Amour dans la ville de Bath" and Tchaikovsky's Fourth Symphony was the best balanced and by far the most satisfying of the two. However, a much larger public turned up to applaud the rather oddly assorted program of Beethoven's "Pastorale" Symphony, Schubert's Sixth Symphony and pieces by Delius, Sibelius and Berlioz. Somehow the second concert remained enmeshed in an atmosphere of enjoyable whimsy, and never reached the intensity of the first. Beecham's unusually fine and revealing rendering of Tchaikovsky's Fourth Symphony was recorded by the Pathé Marconi company in Paris for eventual world release.

The Pablo Casals Cello Competition, inaugurated in Paris in honor of Casals' 80th birthday aroused considerable interest at the Salle Gaveau. The winner was Leslie Parnas, a brilliant young American from St. Louis. Mr. Parnas is a pupil of Gregor

Piatagorsky and was given an ovation at the final concert for his finely developed performance of Dvorak's Concerto, played with the Lamoureux Orchestra.

The second-prize winner, Angelica May, from West Germany, was also heard at the final concert when she gave a beautiful performance of Schumann's Cello Concerto. Third and fourth prizes went to Valentine Feiguine and Alexis Lazko from Soviet Russia, and there were eight honorable mentions.

Casals, who handed out the prizes and certificates, was given an ovation. A distinguished jury of well-known cellists from 12 countries included Maurice Eisenberg (United States), Mstislav Rostropovich (Soviet Union), Pierre Fournier (France), Gaspar Cassado (Spain), and Sir John Barbirolli, better known as a conductor, from England. It was generally agreed that the placing of the contestants was most satisfactory and fair.

Casals Competition in Mexico

The Pablo Casals Cello Competition is likely to be held in a different country on each occasion, the next country will, in all probability, be Mexico, at a time not yet announced.

Unfortunately, the influenza epidemic was at its peak when Mischa Elman gave his recital at the Salle Gaveau. The nonvictims, who were lucky enough to hear him, were greatly rewarded for he played his finest concert in Paris since the war. His beautiful program, with Joseph Seiger at the piano, included Tartini's G minor Sonata, Beethoven's C minor Sonata, Bruch's D minor Concerto, Debussy's Third Sonata, and shorter works.

Rather in advance of the fall season, Edvard Fendler again came from America to conduct the Radiosymphonic Orchestra in excellent performances of his own edition of Mozart's delightful D minor Symphony, K. 133 (written at 16), "Quiet City" by Aaron Copland, an attractive Piano Concerto by Roger Boutry, young Prix de Rome winner who played the solo part most brilliantly, and Dvorak's Fourth Symphony.

Other concerts heard in Paris this fall have included outstanding song recitals by Gérard Souzay and Irmgard Seefried, the appearance of Yehudi Menuhin with orchestra and suc-

cessful appearances of Karl Muenchinger with the Conservatoire Orchestra and Teresa Stich-Randall, soprano, and of Nino Sanzogno conducting the Padeloup Orchestra.

A series of outstanding events in the theatre have also enlivened the opening of the fall season in Paris. As the result of a special festival to promote provincial opera companies, the Nancy and Marseilles ensembles were brought to the Théâtre des Champs-Élysées in Paris for a short season and demonstrated that in some respects opera ventures can be more enterprising in the provinces than in the capital. "Le Fou" by Marcel Landowski, admirably produced by Marcel Lamy with the Nancy Opera, presents the symbolic drama of a scientist who chooses to destroy his dreadful war invention rather than jeopardize the whole of mankind in the defense of his own country. In his imagination he is confronted by his own double, a sinister creature, whom he banishes in the highly original laboratory scene. The pleadings of his wife and his governing prince are in vain, and he finally faces the firing squad. Although there are passages of length and heavy symbolism in this opera, particularly in the earlier scenes, it gains speed and works up to an exciting climax.

Marseilles Opera Heard

The Marseilles Opera presented lighter fare with three one-act comic operas. "Le Jaloux Corrigé" is a French 18th-century opera most ably compiled by Blavet from a selection of well-known Italian airs, including several from Pergolesi's "La Serva Padrona". This production, which includes a ballet, was enhanced by the original and tasteful costumes of Michel Raffaelli. "La Contrebasse" ("The Cello") by Henri Sauguet is a hilarious comedy verging on the undress, which was handled with Marseillaise audacity and bonhomie. The seldom performed "Mesdames de la Halle" by Jacques Offenbach is also hilarious, with three men playing the roles of the principal Paris market women in the tradition of English Christmas pantomime. The climax of this work is a remarkable septet, which, in its essence, is a brilliant caricature of Italian dramatic opera and the sacred role of the mother in that country. The standard of singing in all these productions was unusually good.

—Christina Thoresby

Jewish Music Congress Held in Paris

Paris.—Musicians from eight countries were scheduled to meet in Paris from Nov. 4 to 13 for the First International Jewish Musicological Congress, which was being held under the auspices of the World Jewish Congress' Cultural Department.

The French and Israel Governments, UNESCO, and the City of Paris were formally represented at the ten-day event. Experts from Britain, France, Hungary, Israel, Italy, Monaco, Spain, and the United States participated in the conference, which presented performances of works by Ernest Bloch, Darius Milhaud, Paul Ben Haim, Arnold Schoenberg, and others.

Symposiums on "The Realm of Jewish Music and its Frontiers", "Art Music Inspired by Jewish Tradition", "The Role of Tradition in the Synagogue of Today", and "Problems of

A scene from "Le Fou" at the Théâtre des Champs Élysées in Paris. In the laboratory are Henry Peyrottes and Jane Rhodes

Henri Guilbaud



International Report

Performance and Interpretation" were held. Darius Milhaud gave an address on "Tradition of the Ancient Provençal Centers". Participants in the Congress from the United States included Curt Sachs, Eric Werner, Abraham J. Heschel, Maurice Ganchoff, Gershon Ephros, Lazare Seminsky, and Chemjo Vinaver.

Shostakovich Symphony Has World Premiere

Moscow.—Dimitri Shostakovich's Symphony No. 11, entitled "1905" and dedicated to the Russian revolution of that year, was given its world premiere on Oct. 30. The Moscow State Symphony was under the direction of Nathan Rakhin.

American Duo Appear in Turkey

Ankara, Turkey.—Two joint recitals given by Edward Vito, harpist, and Arthur Lora, flutist, opened Ankara's 1957-58 concert season. The two artists are on an East European and Asiatic tour, supported by the American National Theatre and Academy. The concerts not only provided delightful evenings of music-making, but also the opportunity to enjoy the harp and the flute, rarely presented in recitals. Many American works were on the programs, among which one was of special interest, Vincent Persichetti's Serenade No. 10, written especially for this tour. Its world premiere was given in a concert at the Art Lovers' Club here. It is very attractive music, highly colorful in the way the instruments are treated, and ingeniously clean-cut in its structure.

A more dramatic event was the visit of the Minneapolis Symphony under Antal Dorati. The group gave five concerts in Turkey, two in Ankara, and three in Istanbul. The Ankara concerts were given at the State Opera House, which has the most adequate auditorium of the city, but still one with many drawbacks: It is too small (about 700 seats), its stage is narrow, and it is acoustically poor. Since the house was sold out for both concerts, the management made an exception to its rules and allowed people who could not get tickets to be admitted as standees. The opening gala of the season was also postponed in favor of these concerts.

Success of Concerts

In Istanbul, the orchestra played in a film theatre, a larger hall, but again with imperfect acoustics. In both cities the orchestra scored a triumphal success. Its standing as a first-class symphonic unit was unanimously admitted by the critics, although there were some reserves concerning Mr. Dorati's interpretative approach to many of the works on his well-balanced and varied programs. It was found rather cold and unemotional. His preoccupation with the architectural aspect of music was, nevertheless, very much admired.

The American compositions, although brilliantly performed, met only a polite response. They were Samuel Barber's "Medea's Meditation and Dance of Vengeance", Henry Cowell's "Music for Orchestra" (1957), William Schuman's "New

The symphony, written in G minor, is in four movements without interruption. Commissioned for the current celebration of the 40th anniversary of the Bolshevik Revolution, the symphony makes liberal use of themes suggested by folk songs and revolutionary songs, as well as two themes that Shostakovich borrowed from an earlier work written in 1951, his "Ten Poems for Chorus without Orchestra", about the same revolution.

Program Music

The symphony is programmatic and appears to follow a pattern of revolutionary episodes and moods that the composer wanted to illustrate. The composer accepted the applause of the audience of more than 2,500 persons.

England Triptych", and Morton Gould's "Spirituals", all Turkish premieres.

Robert Lawrence, the first permanent American conductor of Ankara's Presidential Symphony, conducted his first two concerts on Oct. 12 and 22 respectively. It was obvious that the performance quality of the orchestra had greatly improved. The poor quality of the instruments used forbids Mr. Lawrence, however, to achieve better results. On the first program was Virgil Thomson's suite from "Louisiana Story", given for the first time in this country. In the second concert the efforts of Idil Biret, pianist, and Mr. Lawrence were joined in an outstanding performance of Liszt's E Flat Concerto. Miss Biret, only 16 years of age, was twice winner of the Premier Prix of the Paris Conservatoire, where she studied under Nadia Boulanger and Jean Doyen.

The State Opera opened with Bellini's "La Sonnambula". It was followed by Suppé's "Boccaccio", and by Mozart's "Così fan tutte", both incompetently produced and performed.

—Ilhan K. Mimaroglu

Belgrade Oper Stages Premiere

Belgrade, Yugoslavia.—Belgrade and Zagreb welcomed the visit of the Minneapolis Symphony under Antal Dorati at the beginning of the season. The program included Bartók's Concerto for Orchestra, Mozart's "Marriage of Figaro" Overture, and Brahms's Second Symphony, and the audience demanded encores, so stirring were the performances.

In connection with the celebration of the anniversary of the freeing of Belgrade on Oct. 20, the Belgrade Opera gave the premiere of "The Mountain Garland" by Nikola Hercigonja. The libretto, based on a work with the same title by Peter Petrovic Njegos, was written by the composer and by Rasa Plaovic. The work is not a typical opera, but rather a sort of opera-oratorio, with recitative predominating. The choruses are most important. The performance was a public success, thanks to the conductor, Oskar Danon, the singers, and the chorus, which was reinforced by the chorus of the Home of the Yugoslavian National Army. Miomir Denic designed the sets and Rasa Plaovic was stage director. Milica

Babic-Jovanovic did the costumes.

This season the Belgrade Opera is planning some new productions: Mozart's "Entführung aus dem Serail"; Puccini's "Fanciulla del West"; and Prokofiev's "War and Peace" in the new version completed before his death. The Zagreb Opera will offer as novelties Puccini's "Madama Butterfly" and "Manon Lescaut"; Verdi's "Falstaff"; Mozart's "Entführung"; and Stjepan Sulek's "Coriolan". An evening will be devoted to two ballets—Bartók's "Miraculous Mandarin" and Ravel's "Daphnis and Chloe"—and an opera—Stravinsky's "The Nightingale".

The Laibach Opera will include productions of "Der Fliegende Holländer"; "Black Masks", by the Slovene composer Kogoj; Prokofiev's "The Flaming Angel"; Janacek's "Jenufa"; and the native ballet "Our Beloved City", which Pio and Pina Mlakar have set to a score by Bojan Adamic. The season was opened with "Andrea Chenier".

Several foreign artists have been heard at the Zagreb Opera. The admirable Bulgarian tenor Dmitar Uzunov appeared in "Carmen" and "Aida". The Finnish bass Kim Borg was heard in "Don Giovanni" and also gave a recital. Another guest was the Polish tenor Bogdan Paprotsky, who sang well but proved an awkward actor.

Leonid Kogan, the Russian violinist, headed the season's opening recitals. He made a profound impression at his first appearance, assisted by the excellent pianist Andrei Mitnik.

The young American pianist Julius Katchen gave brilliant recitals in Zagreb and Belgrade. He was soloist with the Zagreb Philharmonic in the Rachmaninoff Concerto No. 2, with Mladen Basic conducting. The program included the "Concerto Giocoso" by the young Croatian composer Kelemen. At another concert by the Zagreb Philharmonic the piano soloist was Branka Musulin, of Zagreb, who played Beethoven's Third Concerto. The Sinfonietta by Stanko Horvat, young Zagreb composer, was also heard.

—Dragan Lisac

Edmonton Symphony Plays in New Hall

Edmonton, Alberta.—The Edmonton Symphony, Lee Hepner, conductor, opened its 1957-58 on Oct. 27, performing for the first time in the

new Jubilee Auditorium. The soloist was Maureen Forrester, contralto. Patricia Parr, pianist, appeared with the orchestra in its second concert, on Nov. 17. Other artists scheduled to appear with the orchestra include Byron Janis, pianist, Dec. 8; Alfredo Campoli, violinist, Feb. 9; Thomas Rolston, violinist, March 2; and Friedrich Gulda, pianist, March 23.

Vancouver, B. C.—For their tenth season of chamber-music concerts, the Vancouver Friends of Chamber Music has scheduled five events. These include the Barylli Quartet, Oct. 31; Alfred Deller Trio, Nov. 27; Kessler Trio, Jan. 17; Griller String Quartet, Feb. 6; and Amadeus Quartet, March 15.

Guatemala Symphony In Four Concerts

Guatemala.—The list of events programmed by the Guatemala Symphony included a series of four concerts, dating from Sept. 24 to Oct. 25, and presenting Eloise Polk, Bernard Flavigny, Jeanne Mitchell, and Nicanor Zabaleta as guest soloists. Jonathan Sternberg was guest conductor on the first three of these events. Miss Polk and Miss Mitchell were also heard in recitals, and Pro Arte Musical presented the Zimmler Sinfonietta and the Columbus Boychoir.

Included in the works conducted by Mr. Sternberg were Hindemith's Symphonic Metamorphosis on Themes by Weber, Ibert's "Louisville Concerto", and Gershwin's "An American in Paris". He scored a success with the audience and was also heartily applauded by the members of the orchestra, who worked enthusiastically under his direction.

Eloise Polk, a young American pianist and former student of Rudolf Serkin, performed the Beethoven Fourth Piano Concerto with disciplined technique and musical finesse. Jeanne Mitchell, American violinist, was soloist in the Vieuxtemps Concerto No. 4, and revealed a thorough technical mastery of her instrument. She possessed a full rich tone and had a fine understanding of style. Bernard Flavigny's performance of the Chopin F minor Concerto was a delightful experience. The most salient aspect of his playing was the strong tendency towards understatement and intimacy.

—John Levy

Lee Hepner (left), conductor of the Edmonton Symphony, and Maureen Forrester, contralto soloist, relax after the orchestra's opening concert of the season with A. O. Minsos, president of the Edmonton Symphony Society



and the eminent young American soprano, Leontyne Price, was the "Bess". It wasn't long before the stage romance blossomed into the real thing and Miss Price became Mrs. Warfield.

Born in Arkansas, the eldest of five brothers, the Warfield family moved to Rochester, N. Y., when he was three years old. This, in the light of later developments, was a portentous move for William.

The future baritone's earliest ambition, like that of many another celebrated singer, was to be a pianist. Long before he had an opportunity to study the instrument, the piano held an irresistible fascination for him. From the age of nine, when he had his first lesson, until he was 14, he worked at being a pianist with a "terrific inner drive" and then suddenly gave it up in disgust because his teacher insisted that he learn a piece he did not like. Thanks to Cecile Chaminade's "The Flatterer", William Warfield, although he did not know it at the time, was edging over to the ladder on which eventually he would climb to world renown.

Discovered by School Teacher

His singing career began when he joined the chorus in the local Washington Junior High School. Here he was "discovered" by Elsa Miller, the music teacher in the school, who recognized his potentialities as a singer.

"I can never be grateful enough to Miss Miller. She gave me private lessons and guided me carefully all through my junior and senior high school years. And she never charged me a cent for those lessons nor allowed me to tackle anything I wasn't ready for. She gave me the preparation I needed to enter the Eastman School of Music.

"At Eastman, too, I was fortunate in having Arthur Kraft as my teacher. I studied with him straight through, except for the time I spent in the army, until I came to New York. Since coming to New York I have studied with Yves Tinayre—the music of the Renaissance and Bach—and with my accompanist, Otto Herz."

Greenwich Village Home

Thus, Mr. Warfield summed up in a nutshell, as it were, the prime influences that shaped his career, as he sipped his morning coffee in the cosy living room of the quiet little house he and his wife own and occupy in New York's Greenwich Village, and where, when not on tour, they lead a "normal life."

From his father, the Reverend Robert E. Warfield, Pastor of the Mount Vernon Baptist Church in Rochester, the baritone inherited a passion for education, and a "gusto" for learning, that has stood him in good stead ever since. As a linguist, he speaks fluent French, German, and Italian. In addition, he has a singing knowledge of Latin, Hungarian, and Hebrew, a smattering of Yiddish. Spanish and Russian are next on his agenda.

His interest in all things cultural—painting and literature, in particular—is second only to his love for music. His tastes in music are more catholic than that of most "high-brow" musicians. When I asked him whether he was a record collector, Mr. Warfield replied, "No, not in the sense you mean, that is in being a collector for the sake of a specific collection. Pearl Bailey may be a far cry from Yves Tinayre but you'll find their recordings resting side by side on my shelves. Lena Horne, the Bach cantatas, as well as the piano playing of the young 'classical' jazz pianist Don Shirley, find an equally welcome place there. We have lots of mambos, too, for Leontyne loves to dance. I collect what I like and my tastes in music are versatile."

Prefers Concert Work

Experienced in many singing fields—church, concert, opera, oratorio, and night clubs—Mr. Warfield prefers the role of the concert singer, because, in his own words, "it is the hardest and most challenging of all". Since singing is his life's work, however, he enjoys and makes the most of each opportunity as it comes along.

Queried as to his aims and ambitions for the future, the singer replied: "I have no specific ambitions; I just want to continue singing as long as possible. I would like to act more and possibly do more opera. I got a great kick out of playing 'De Lawd' in NBC's recent telecast of 'Green Pastures' because it was purely an acting role. If I had the time for it, I would like to take up photography as a hobby. Every season I tell myself, 'Next summer I get a camera', but that summer is still a-comin'. About the only recreation I can ever find time for is a periodic work-out in the gymnasium. Keeping fit is, of course, a necessary part of my work. I do enjoy an occasional game of handball."

"Lucky Break" in Toronto

Mr. Warfield's lucky break came when he was singing at the Club Norman in Toronto. Walter Carr, a Canadian stock-broker who heard him there, was so impressed that he financed the baritone's Town Hall debut recital, which was arranged and managed by Larney Goodkind. That was in March, 1950. Overnight, he became one of the "finds" of the season. Since then, aside from his journeys for the State Department, Mr. Warfield has toured this country, Canada, Australia and South America repeatedly. Following that memorable debut, he was engaged to play the role of Joe in MGM's film version of "Show Boat", where his singing of "Ol' Man River" brought him further renown. Prior to his concert debut, he had sung leading roles in such theatrical productions as "Call Me Mister", "Set My People Free", and "Regina".

American talent, Mr. Warfield found on his travels, is greatly appreciated all over the world. The



Dick Saunders



Yoichi R. Okamoto



An American Cultural Ambassador

WILLIAM WARFIELD

as Porgy
as Joe
as De Lawd

"Dale Carnegie couldn't have picked a more likely candidate"

By RAFAEL KAMMERER

FIRST impressions, it is said, are lasting. There is a grain of truth in this simple aphorism that explains in part the success of William Warfield. Aside from his singing, whether you meet him for the first time as a listener at one of his concerts, or privately in person, you are impressed with the warm, friendly expansiveness of the man—all six feet of him. There is nothing tactfully "arty" about his hearty handshake, cordial greeting, or his singing, for that matter. It is all genuine and spontaneous.

Whoever picked him in the first place to be our singing ambassador to the world at large was not only a shrewd appraiser of men but had the best interests of the country at heart. The late Dale Carnegie himself couldn't have picked a more likely candidate to win and influence people.

Fourth Good-Will Tour

As a cultural emissary for the State Department, Mr. Warfield is about to embark on his fourth good-will tour. During the first ten weeks in 1958, he will be heard in Iran, Pakistan, India, Burma, Thailand, Malaya, Indonesia, Hong Kong, and the Philippines. Last season, on a similar mission, his itinerary took him through Africa, the Near East, and Western Europe, when in 17 weeks he visited 21 countries. He made his second trip for the State Department in 1955 as soloist with the Philadelphia Orchestra on its first tour of Europe. His first, in 1952, was as star of the "Porgy and Bess" company that introduced the opera to enthusiastic audiences in Vienna, Berlin, and London. Mr. Warfield was the "Porgy" in that company,

Europeans, in particular, are receptive to American artists, but "they are always amazed to find that we are as good as we are . . . We hear a much greater variety of music here in our own cultural centers. You won't hear much French music in Germany, for instance, nor as much German music in France or Italy. The Germans stick pretty close to their own composers, and the French and Italians do likewise. That is perhaps only natural.

"We have a more rounded outlook here and are free to pick and choose the best from every country. Our standards of performance in general, too, are higher than they are in Europe. Many of the old world's finest musicians are permanent residents of this country and so have helped to enrich our musical life. No, there is no place in the world where you can hear such a variety of good music so well performed as here in New York or in our other large cultural centers."

Except on rare occasions when their engagements happen to coincide in the performance of an oratorio or concerted work, the Warfields follow independent careers. When they do practice at home—which is rare—they do not interfere with each other. All the heavy practicing is done in uptown studios with their respective accompanists or while on tour. When studying a new score, Mr. Warfield runs through it on the piano whistling the vocal line softly instead of singing it. Whatever vocalizing he does at home is done mezza-voce.

"I have weird ways of prac-

ticing," he says with a chuckle, "that I wouldn't want to recommend to others although they work for me. I have a hard time getting into the mood sometimes so I just go out to a movie and forget about it. I get myself relaxed that way. When I get back home I'm ready to concentrate on the problem in hand and I work like mad. Most of our practicing, however, is done on tour."

Too many voice students, Mr. Warfield believes, are too preoccupied with the problems of vocal technique. "The technique of singing is something that you acquire over the years. It grows. It can't be forced. Whether you practice three or ten hours a day isn't going to make much difference—you can only do so much at a time.

"Of course, young singers must give their undivided attention to their art; yet at the same time they cannot afford to neglect their general cultural development. This is definitely important in the making of an artist. A little less time spent on the voice and a little more devoted to the broadening of one's cultural horizons will pay dividends in the end. In my own particular case, the fact that I had studied the piano before I took up singing not only was a great help in giving me an invaluable background, but it has been of inestimable benefit to me ever since."

Following his heavily booked current tour of the United States, and his assignment in the Far East, Mr. Warfield will leave in June for Australia where he is scheduled to give 20 recitals and make 15 orchestral appearances. —R.K.

Houston Symphony Lists Artists

Houston, Texas.—The Houston Symphony, Leopold Stokowski, conductor, opened its 1957-58 season on Oct. 28. The orchestra has scheduled 24 concerts to be presented in 12 pairs. Conductors who will share the podium with Mr. Stokowski during the season include Heiter Villa-Lobos, Dec. 9-10; Igor Stravinsky, Jan. 6-7; and Walter Susskind, Jan. 20-21, and Feb. 3-4.

Mr. Stokowski will conduct the world premiere of Charles Ives's Symphony No. 4 and had scheduled the first American performance of Andrej Panufnik's "Sinfonia Elegiaca" on Nov. 11-12. Soloists appearing with the orchestra include Leonard Pennario, pianist, Nov. 4-5; Margaret Aue, cellist, Nov. 11-12; Claudio Arrau, pianist, Dec. 9-10; Yehudi Menuhin, violinist, Feb. 3-4; Nathan Milstein, violinist, March 17-18; and Gregor Piatigorsky, cellist, March 24-25.

Oklahoma Symphony Begins 21st Season

Oklahoma City, Okla.—The Oklahoma City Symphony, Guy Fraser Harrison, conductor, opened its 21st season on Oct. 22, with an all-orchestral program. The second concert of the season, scheduled for Nov. 17, celebrated the close of Oklahoma's semi-centennial year with the premiere of Jack Kilpatrick's "Okla-

homa" Symphony, commissioned for the occasion. Will Rogers, Jr., was to narrate the text written by Alberta Wilson Constant.

Soloists to appear during the season include Guy and Monique Fallot, cellist and pianist, Dec. 3; Louis Kentner, pianist, Dec. 10; Kenneth Smith, bass-baritone, Jan. 7; Henri Aubert, violinist, Jan. 14; Stanley Bate, composer-pianist, performing the American premiere of his Third Piano Concerto, Feb. 4; Stanley Babin, pianist, Feb. 18; Norman Paulu, violinist, Feb. 25; and Eileen Farrell, soprano, March 25. The orchestra will perform the Beethoven Symphony No. 9 on March 11, and close the season with an all-orchestral program on April 1.

New Orleans Orchestra Season's Soloists

New Orleans.—The New Orleans Philharmonic Symphony, Alexander Hilsberg, Conductor, launched its 1957-58 season on Oct. 29, with an all-orchestral concert. Pierre Monteux will guest conduct on Feb. 25, and Andre Kostelanetz on March 11.

Soloists appearing with the orchestra include Pierre Fournier, cellist, Nov. 5; Norman Carol, concertmaster, Nov. 12; Leonard Pennario, pianist, Nov. 19; Szymon Goldberg, violinist, Dec. 17; Istvan Nadas, pianist, Jan. 7; Nathan Milstein, violinist, Jan. 14; Margaret Harshaw, soprano, Jan. 21; Glenn Gould, pianist, Jan. 28; Barton Frank, cellist, Feb. 4; Gloria Lind, soprano, March 4; Alicia Alonso

and Igor Youkevitch, dancers, March 18; and Artur Rubinstein, pianist, March 25.

On April 8, the closing concert of the season, Irene Jordan, soprano; Morley Meredith, baritone; and the Tulane University Chorus will join the orchestra in a performance of Carl Orff's "Carmina Burana".

Griffith Foundation Offering Many Series

Newark, N. J.—The Griffith Music Foundation has listed a number of series for their 1957-58 concert season. The Master Piano Series scheduled Rudolf Serkin, Nov. 10; Louis Kentner, Dec. 8; Moura Lympny, Feb. 9; and Artur Rubinstein, April 13. The Symphony Series scheduled the Boston Symphony, Nov. 14; the Philadelphia Orchestra, Jan. 27 and April 7; and the New York Philharmonic, under the direction of Rafael Kubelik, with Rudolf Firkušny, pianist, Feb. 18.

The Little Orchestra Society of New York, Thomas Scherman, conductor, will give in concert form Strauss's "Ariadne auf Naxos", Jan. 2; Mozart's "Abduction from the Seraglio", Feb. 11; and Verdi's "Macbeth", March 24; as well as a series of four Young People's Concerts on Nov. 6, Jan. 25, Feb. 15, and March 8.

The NBC Opera performed "La Traviata" on Nov. 30; and the Chicago Opera Ballet will appear on March 29. The special events scheduled include Paul Gregory's production of "The Rivalry", with Raymond Massey, Agnes Moorehead, and Brian Donlevy, and "Vienna on Parade". Bach's "St. Matthew Passion" will be performed on March 27 by the Symphony of the Air, under the direction of Erich Leinsdorf, and the Rutgers University Chorus; and the foundation's Chamber Music Series has listed the Barylli Quartet, Oct. 22; the New York Pro Musica, Feb. 6; and the Beaux Arts Trio, March 6.

Soloists in the Bach oratorio will be Maria Stader, Blanche Thebom, Kenneth Smith, Norman Farrow, and Nicolai Gedda.

Omaha Symphony Conducted by Duncan

Omaha, Neb.—The Omaha Symphony, Richard E. Duncan, conductor, opened its 1957-58 season on Oct. 7 with an all-orchestral program. The orchestra is offering five pairs of concerts which will run through March 11. Soloists scheduled to appear include Isaac Stern, violinist, Nov. 25-26; Heidi Krall, soprano, and Jon Crain, tenor, Jan. 13-14; and Ruth Slenczynska, pianist, March 10-11.

New Jersey Symphony Opens 36th Season

Montclair, N. J.—The New Jersey Symphony, under the direction of its conductor, Samuel Antek, gave the first subscription concerts of its 36th season on Nov. 11-12, with Eric Friedman, violinist, as soloist. Gary Graffman, pianist, will be soloist with the orchestra on Feb. 10 and 11; and Mack Harrell, baritone, will appear on April 21 and 22.

In addition to its regular subscription series, the orchestra is offering eight concerts on its "Music for Fun" series at the East Orange, Summit, Livingston, and Columbia High Schools. They will also offer two con-

certs for Junior and Senior High Schools on March 5 and 12.

Merle Montgomery Weds A. Walter Kramer

Merle Montgomery, author, composer and educator, was married to A. Walter Kramer on Saturday afternoon, Nov. 16. The marriage took place at the Park Avenue Christian Church, New York. Dr. Hampton Adams, minister of the church, performed the ceremony. Mrs. Montgomery had as her matron of honor Mrs. Ada Holding Miller, of Providence, R. I., former President of the National Federation of Music Clubs, and John Tasker Howard, composer and author, was best man for Mr. Kramer. The bride was also attended by Mrs. Howard and Mrs. Adams.

Biographical Sketches

The bride, daughter of Mrs. Grace Campbell of Oklahoma City, was graduated from the University of Oklahoma, her native state, and then continued her musical studies in Paris with Nadia Boulanger and Isidor Philipp. Later she received her Ph.D. from the Eastman School of Music in Rochester, N. Y. She is at present Assistant Manager of the Music Department of the Oxford University Press, New York. She also teaches music theory at the Turtle Bay Music School, New York, and the Westchester Conservatory, White Plains, N. Y. and is the author of several works on music theory, which are widely used in schools throughout the country.

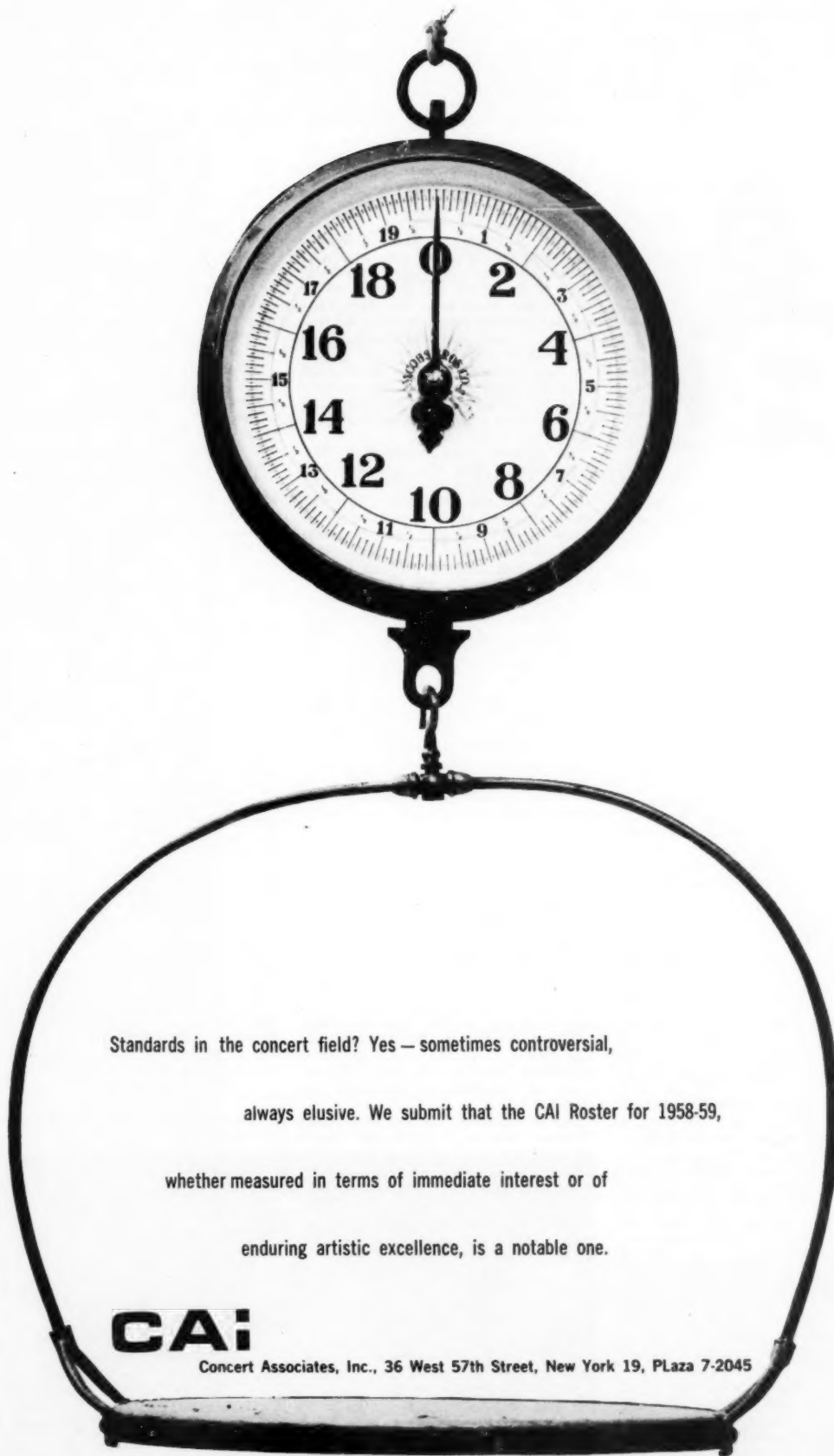
Mr. Kramer is well known as a composer and writer on music. He was Editor-in-Chief of Musical America for an extended period, and for many years a member of the Board of Directors of the American Society of Composers, Authors and Publishers (ASCAP). He was one of the founders and a former president of the Society for the Publication of American Music and is now a member of its Board of Directors. He is also a member of the music club, "The Bohemians", of New York, and of the National Association for American Composers and Conductors. His many songs have been sung by leading American singers, and he is one of the few American composers whose compositions have been played by Fritz Kreisler. His orchestral transcription of the Bach Chaconne has been performed by many of the symphony orchestras of this country, including the New York Philharmonic, the Cincinnati Symphony, and the Detroit Symphony.

Johnson To Leave Cincinnati Post

Cincinnati—Thor Johnson, musical director of the Cincinnati Symphony since 1946, has announced that he has resigned his position, effective at the close of the current season.

Mr. Johnson plans to tour the United States next season with his own chamber orchestra. He also has a three-month engagement with the Provincial Symphony in Taipei, Formosa, and will again conduct at the Fish Creek, Wis., summer festival and the University of Michigan May Festival. During the 1958 season, he will also make an extended tour with the National Symphony of Iceland.

Georg Solti has been approached as a possible successor to Mr. Johnson, and has indicated that he is interested in Cincinnati.



Standards in the concert field? Yes — sometimes controversial,

always elusive. We submit that the CAI Roster for 1958-59,

whether measured in terms of immediate interest or of

enduring artistic excellence, is a notable one.

CAI

Concert Associates, Inc., 36 West 57th Street, New York 19, Plaza 7-2045

returning to america:

ROSALYN TURECK, pianist

I MUSICI, virtuoso Italian orchestra

TRIO DI BOLZANO,
piano, violin, cello

AGRUPACION CORAL DE PAMPLONA
(The Pamplona Choir from Spain)

THE NETHERLANDS STRING QUARTET

PHILIPPE ENTREMONT, pianist

special attractions:

THE COLUMBUS BOYCHOIR presents
"Amahl and the Night Visitors"

THE GRASS ROOTS OPERA presents
"Fledermaus" and "Barber of Seville"

THE LOTTE GOSLAR PANTOMIME CIRCUS

JAZZ '59

dance:

THE ROBERT JOFFREY THEATRE BALLET

soloists:

BETTY ALLEN, mezzo-soprano

DAVID BAR-ILLAN, pianist

LESLIE CHABAY, tenor

JOHN PENNINK, pianist

WALTER TRAMPLER, viola

STECHER AND HOROWITZ
with two Steinways

choral:

THE ROGER WAGNER CHORALE
(28 voices, two pianos, percussion)

THE ORIGINAL DON COSSACKS
CHORUS AND DANCERS
SERGE JAROFF, Conductor

THE CHANTICLEERS, Concert Male Quartet

instrumental ensembles:

THE NEW YORK CHAMBER SOLOISTS

THE NEW ART WIND QUINTET

duos—

JEAN-PIERRE RAMPAL and
ROBERT VEYRON-LACROIX
flute and keyboard

WALTER TRAMPLER and CARLO BUSSOTTI
viola and piano

string quartets—

FINE ARTS

HOLLYWOOD

LASALLE

BEAUX-ARTS

conductor-lecturer:

VIRGIL THOMSON

gill



OPERA at the Metropolitan

La Perichole

Nov. 6.—"La Perichole", which was an enormous popular success last year, received a cordial, if not enthusiastic, reception at its first subscription performance of the season. This marked the second time the operetta had been heard at the Metropolitan this fall, for the work had been given a special student performance the previous Saturday.

The Offenbach melodies, freshly sung, were again a delight to the ear. Cyril Ritchard's staging and Rolf Gerard's sets remain enchanting. But in spite of the sumptuous production the company gives the work, "La Perichole" does not seem too comfortable at the Metropolitan. True, this "Perichole" is not Offenbach's "Perichole". The Metropolitan has interpolated a good deal of Offenbach's music that was not composed for this operetta—thus expanding the original framework. But still the fragile plot and melodies would seem more at home in a smaller, more intimate house and without all the extravagance of this production.

Mr. Ritchard, as last year, was the heart of the show. As Don Andres, he stole nearly every scene, the exception being in the jail where Alessio De Paolis impersonated the old prisoner in his inimitable, hilarious style. As for Mr. Ritchard's singing, it was, of course, in the musical comedy manner and, considering the general style of the production, never out of place. His horse, however, was suffering from a case of nerves and came close to endangering the safety of several members of the cast.

Laurel Hurley, who was replacing the indisposed Patrice Munsell, sang the title role charmingly. The familiar letter song was touchingly projected with the proper tint of pathos. She also displayed considerable talent as a comedienne, the marriage scene being particularly humorous. Theodor Uppman was a pleasing Paquillo. His characterization has broadened considerably since last year.

The three cousins were refreshingly sung by Emilia Cundari, Madeline Chambers, and Rosalind Elias. Equally entertaining were Osie Hawkins, as Don Pedro; Paul Franke, as Panatellas; Charles Anthony and Calvin Marsh as two notaries; and Rudolf Mayreder, as Tarapote. The soloists in the "Circus Ballet" were Nancy King and Thomas Andrew; while Micheline Bardin, replacing Melissa Hayden, was the solo dancer in the "Royal Court Ballet". During the first two acts, Jean Morel, the conductor, did not seem as happy in the pit as the participants were on the stage. But the orchestra offered a sparkling accompaniment in the last act.

—F. M., Jr.

Tosca

Nov. 9, 2:00.—The first "Tosca" of the season at the Metropolitan offered a familiar cast, with the exception of Ezio Flagello, who made his debut with the company, as the Jailor. Winner of last year's Metropolitan Auditions of the Air, Mr. Flagello produced some superbly beautiful bass tones in a small role. They issued from the dimly Castel Sant' Angelo with truly startling effect.

Antonietta Stella's interpretation of

the title role had improved enormously over her first try at it last season. Where her performance was once keyed at a monotonously high dramatic level throughout, it was now modulated with moments of repose in action, with softer colors in the singing. It was a thoroughly admirable portrayal, in the continuity of its



Louis Melancon

Antonietta Stella, as Tosca

dramatic and vocal line, and one expects it will grow deeper and subtler as this gifted and beautiful young soprano matures.

Jan Peerce sang Cavaradossi's music with his customarily musical phrasing. The dominating figure in the opera, however, was Leonard Warren, as Scarpia. His stolid appearance, fleeting, frigid smiles, sudden rages, make his Scarpia a monolithic creature implying an evil nature that is fascinatingly loathsome. Always the voice was mellifluous, whether poured forth in fortissimo tones or used lightly.

There were other fine characterizations, from Gerhard Pechner, as a crotchety Sacristan; Paul Franke, as Spoletta; Calvin Marsh, as Sciarone; and Clifford Harvuot, as Angelotti. George Keith sang the brief bit of the Shepherd. Dimitri Mitropoulos conducted a forceful if ragged performance.

—R. A. E.

Andrea Chenier

Nov. 9.—At the season's first performance of Giordano's "Andrea Chenier", Mario Sereni, young Italian baritone, made his debut with the Metropolitan Opera in the role of Carlo Gerard. Mr. Sereni, who is still in his twenties, has sung in his native Italy, in France, and in Argentina.

It was no kindness to him to present him in so taxing a role, in such a powerful cast, at his present stage of development. In the first place, Mr. Sereni's voice was neither large enough in volume nor wide enough in range of color to do justice to the part. Against voices like those of Mario Del Monaco, Zinka Milanov, and Fernando Corena, it seemed paler than it would have under more favorable circumstances.

And in the second place, Mr. Sereni did not have the dramatic fire and commanding presence so necessary for the role of the servant turned revolutionary leader, tortured by conflicting love, pride, and honor. The "Nemico della patria" lacked vocal power and emotional impact. Perhaps the gritty quality in his voice, especially in the upper range, was owing to the nervous strain of his

debut. In any case, we must hear this by no means untalented or unpromising young artist in more modest roles better suited to his voice to obtain a just estimate of his abilities.

Two other members of the cast were heard in their roles for the first time at the Metropolitan: Fernando Corena, as Mathieu, and Belen Amaran, as Madelon. Mr. Corena was superb as the gruff old soldier of the revolution. He sang with tremendous gusto and he presented a vivid and unforgettable character.

Miss Amaran could have been a memorable Madelon, but, alas, she chose to throw dramatic verisimilitude to the winds and to hoot out all of her top tones as if she were singing the role of Azucena (very badly). She has a very beautiful natural voice and she is also dramatically gifted, but she obviously has not yet learned how to harness her natural exuberance and to sing with a constant care for accuracy and smoothness of production.

As Chenier and Maddalena, Mr. Del Monaco and Miss Milanov had a field day. The more pyrotechnic phrases, the more brilliantly they sent them skyward in a friendly duel of vocal display. At the end, the audience burst into hysterics, even drowning out the frenetic playing of the orchestra under Fausto Cleva.

Familiar in other roles were Martha Lipton, in a somewhat overdrawn portrait of the Countess di Coigny; Rosalind Elias, who achieved some of the most lustrous singing of the evening, as La Bersi; Alessio De Paolis, inimitable as ever, as the Spy; and George Cehanovsky (Pietro Fléville), Gabor Carelli (the Abbé), Norman Scott (Fouquier-Tinville), Osie Hawkins (Dumas), Frank Valentino (Roucher), Calvin Marsh (Schmidt), and Louis Sgarro (the Major Domo).

—R. S.

Faust

Nov. 11.—At the season's third performance of "Faust", Victoria de los Angeles made her first appearance this year as Marguerite. It was a vocally ravishing and deeply moving portrayal. Miss de los Angeles has a way of growing into roles, enriching them steadily with touches of emotional detail and vocal shading. Her Marguerite is one of the most touching and original of her characterizations. The innocence of the young girl, her rapture in her first love, her absolute sense of annihilation when she re-

alizes what has happened to her are conveyed with inwardness as well as with outward skill. And how exquisitely Miss de los Angeles sings French! I could understand every word.

The refinement and distinguished style of Nicolai Gedda were also a matter for rejoicing. How seldom do we hear a Faust and a Marguerite who can sing pianissimo as compellingly as fortissimo! In a role that is supremely taxing from a purely technical viewpoint, this newcomer to the Metropolitan never allowed that fact to obtrude upon the romantic ardor and kaleidoscopic changes of mood of his performance. The first-act soliloquy was stirringly done and the love duet in the second act was heavenly. Mr. Gedda's French, too, was a balm to the ear.

Jerome Hines was as brilliant as ever, as Mephistopheles, and the others in the excellent cast, in familiar roles, were Frank Guarrera (Valentin), Mildred Miller (Siebel), Thelma Votipka (Marthe), and Calvin Marsh (Wagner).

Jean Morel conducted in a meticulous fashion that provided the singers with dependable support without ever soaring or reaching comparable heights in the orchestra. But Miss de los Angeles, Mr. Gedda, and Mr. Hines made this an unforgettable performance.

—R. S.

Il Barbiere di Siviglia

Nov. 14.—The Metropolitan's new production of Rossini's "Barbiere" in 1953-54 charmed almost everybody, and it returned to the repertoire on this occasion (after two years' absence) as delightful as ever. The Berman sets and costumes are a model of elegance, and Cyril Ritchard's elaborate production still looks crisp and spanking. Since Mr. Ritchard allowed a wide latitude for clowning in his original direction, the tendency for comedy to broaden at the Metropolitan has been obviated. Nathaniel Merrill, the present stage director, achieved a smooth and well-coordinated performance.

Congratulations should also go to Max Rudolf, who conducted the production for the first time at the Metropolitan. So precise and neatly balanced was the performance of the overture that it won an ovation, and throughout the evening the orchestra was alert. At first, the playing was a bit dry and tense, but later Mr. Rudolf

(Continued on page 32)

"Andrea Chenier" at the Metropolitan. Mario Del Monaco (left), Zinka Milanov (center), and Martha Lipton (far right)

Louis Melancon



Yiddishele to H-m-e Sophie Varnesky

Concerto No. 2

for two pianos and orchestra

I. Moderato (M.M. 1-72)

Victor Babin

VRONSKY and BABIN

20th ANNIVERSARY SEASON NEWS

Victor Babin's Concerto No. 2 for Two Pianos and Orchestra

World Premiere

JANUARY 1957 Cleveland Orchestra, George Szell, Conductor

"BABIN PIANOS DELIGHT IN SPARKLING CONCERTO"
The new concerto bubbles with vitality . . . ripples and shimmers . . .
the finale is brilliant and powerful."—*Cleveland News*, January 25, 1957.

European Premiere

MARCH 1957 Rotterdam Philharmonic

"Fascinating composition capturing interest from beginning to end."—*Rotterdams Nieuwsblad*.

"First acquaintance with composer Babin downright sensational. The Concerto is in the first ranks of contemporary creative art. A brilliant success."—*Rotterdams Parool*.

New York Premiere

OCTOBER 1957 Little Orchestra Society, Thomas Scherman, Cond.

"The scoring has deftness and color . . . with touches of discreet pungency."—*N. Y. Herald-Tribune*, Oct. 22, 1957.

and

AUGUST 1957 Aspen (Colorado) Festival, Izler Solomon, Cond.

FIRST AMERICAN DUO PIANISTS
chosen for the PRAGUE FESTIVAL
MAY 1957

ANNUAL TRANSCONTINENTAL TOUR 1958-59
Recitals and with Orchestra—Now Booking

Artists and Management

Vichey Signs Viennese Groups

To Import Philharmonic, State Opera and Ballet

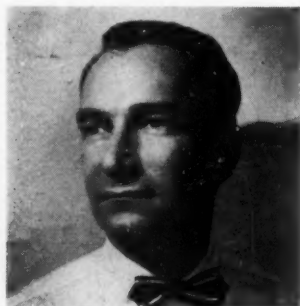
Just returned from Europe, Luben Vichey, president of National Artists Corporation and of Civic Concerts, Inc., has brought with him several contracts from a visit to Vienna. He has been appointed by the Cultural Ministry of Austria as exclusive manager for five years of the Vienna Philharmonic for the world, except, of course, Austria. Mr. Vichey is now arranging a tour of the orchestra, which is conducted by Herbert von Karajan, for the fall of 1959, to include Russia, Japan, the Philippines, the United States and Canada. In North America, the tour will take in the major cities.

Mr. Vichey has also been appointed as American manager for the United States for visits of such organizations as the Vienna State Opera, the Vienna Opera Ballet, and the Burgtheater, Vienna's foremost classical repertory theatre. These visits are planned for the 1960 season.

Also while he was in Vienna, Mr. Vichey signed the Spanish Riding School for appearances in sports arenas throughout this country.

L. Leonidoff, one of the leading impresarios of Europe, who makes his headquarters in Paris, is now associated with Mr. Vichey and National Artists. He has been named managing head of National Artists in Europe, and he will give National Artists American representation of all of his major European attractions and artists.

A French citizen, Mr. Leonidoff was decorated last April with the Legion of Honor. He came to the United States for the first time in 1922-23, as general manager for the Moscow Art Theatre.



Gerard Semon

Mr. Vichey has announced the new sales structure of regional territories and their respective representatives for National Artists. They are Gerard Semon (vice-president and manager of concert division of National Artists), Eastern United States and Canada; Richard Walter and John M. Barnes, Midwest; Paton Price, Southwest; Ruth St. George and Edward Steuart-Tavart, West Coast and Western Canada; and Mary McGlone, Colorado.

National Artists Corporation reports that three-year management contracts have been signed with Earl Wild, pianist, and William Lewit, tenor. In addition to their regular bookings as solo artists, Mr. Wild and



Luben Vichey

Mr. Lewis will be available for a limited number of joint recitals.

Mr. Vichey has also announced that Marianne Semon, vice-president in charge of the Opera and Foreign Divisions, will also serve as assistant to the president, and that Henry W. Levinger, in addition to his duties as manager of the Artists' Service Division, will be in charge of the Conductors' Division.

New Artists Signed By Colbert-LaBerge

The Colbert-LaBerge Concert Management has added seven artists and a string quartet to their roster.

Janos Starker, cellist, will devote all his time next season to his solo career, which will be under the direction of the Colbert-LaBerge Management. Following successful appearances in America and Europe, he performed this past summer at Hollywood Road and Edinburgh Festival.

Ernst Haefliger is already well known in this country through his many recordings. In addition to his appearances as recitalist and with orchestra, he is also leading tenor of the West Berlin Opera House and has been head at Glyndebourne.

Two other tenors, both of whom sang leading roles during the recent San Francisco Opera season, have also been signed. They are Gene Tobin, leading tenor of the Stuttgart Opera, and Cesare Curzi, who occupies the same position in Nuremberg.

An innovation for this management is the inclusion of two prominent European conductors; Ferdinand Leitner, general music director of the Stuttgart Opera, and Heinz Wallberg, general music director of the Philharmonic State Orchestra and Opera in Bremen.

After the success of the Smetana Quartet last spring the Colbert-LaBerge Concert Management will introduce another Czech string ensemble, the Janacek Quartet.

Candide Booked For Concert Tour

Lester Osterman and Hillard Elkins will present a concert version of the Lillian Hellman-Leonard Bernstein musical, "Candide". A 15-week tour, beginning next October, has been arranged by Klaus W. Kolmar, director for the Special Attraction and

Concert Division of the William Morris Agency. Martyn Green, Robert Rounseville, and Irra Petina will share stellar billing in the offering.

The producers also plan an extended European tour for their production. Changes in the book, necessitated by concert production, are being made by Lillian Hellman, and Leonard Bernstein is contributing additional music.

Marks Levine Joins Little Orchestra Board

The Little Orchestra Society has announced the election of Marks Levine, former concert manager and head of National Concert and Artists Corporation, to its board of directors. According to Thomas Scherman, president and conductor of the society, Mr. Levine will advise it in its growing activities, which now include orches-



Marks Levine

tral concerts, operas in concert form, concerts for young people, recordings for Music-Appreciation Records, recordings of the best examples of classic and modern musical literature, as well as TV shows.

The presence of Mr. Levine on the board of directors will in no way affect the management of the Little Orchestra Society. Thea Dispeker is General Manager and William Wiessel is Associate Manager. In accepting the post, Mr. Levine stated: "After 35 years of devoting myself to artist management, concert and opera bookings and the development of organized audiences, I am delighted to participate in a nonprofit musical activity. During the last ten years, the Little Orchestra Society has proven its unique worth in the musical life of New York."

Prior to his withdrawal from concert management, Mr. Levine directed the careers of Kirsten Flagstad, Ezio Pinza, Gladys Swarthout, Nathan Milstein, John Charles Thomas, Luboshutz and Nemenoff, Alexander Brailowsky, Lauritz Melchior, and many others. He also booked the tours of Toscanini and the NBC Symphony, the Metropolitan Opera spring tour, Kreisler, Rachmaninoff, Schnabel, as well as the tours of all the Hurok artists and attractions.

Farbman To Direct Redlands Festival

San Bernardino, Calif. — Harry Farbman, associate conductor of the

St. Louis Symphony and conductor of the Springfield (Ill.) Symphony, has been named conductor and musical director of the Redlands Bowl. Mr. Farbman will come west in June to organize and direct the first permanent Redlands Bowl Festival Orchestra for the Bowl's 35th anniversary season, which will open July 1.



Carlos Montoya

William Morris Agency Signs Carlos Montoya

The William Morris Agency recently has signed Carlos Montoya, famous flamenco guitarist. Mr. Montoya will be available for touring during the 1958-59 season.

The agency has also signed the Symphony Orchestra of Mexico (Orquesta Sinfonica Nacional de Mexico), which will make its initial American tour in early October, 1958. The orchestra will be under the direction of its permanent conductor, Luis Herrera de la Fuente. A prominent European conductor is also currently being sought to share the podium with Mr. Fuenta during the American tour.

The National Ballet of Canada has just been signed to appear for three weeks, beginning May 31, 1958, at the Bellas Artes Theatre in Mexico City. The company will open its third American tour on Feb. 10 in Ann Arbor, Mich., and for the first time will be appearing on the West Coast during its American tour.

Fred Waring's current tour, "Hi-Fi Holiday," is scheduled to end Dec. 17 in College Park, Md. Jose Greco and his company were scheduled to leave Spain Nov. 14 to fly to Puerto Rico to appear both at the Carib Hilton Hotel and at the University of Puerto Rico.

Beaux Arts Trio Tour Sold Out

This season's sold-out tour of the Beaux Arts Trio will include performances of the Beethoven Trio with the Indianapolis Symphony, the first American performance of the Martinu Trio with the Zimmler Sinfonietta in Boston, and performances in the Library of Congress and at the Frick Gallery in New York City.

In the spring, they will play in the Virgin Islands before leaving for an extensive European tour, beginning May 11 with a concert in the Royal Festival Hall in London. Members of the trio are Menahem Pressler, piano; Daniel Guilet, violin; and Bernard Greenhouse, cellist.



Erio Piccagliani

Maria Callas as Lucia

Hurok To Present Callas Concert Tour

S. Hurok will present Maria Meneghini Callas in her first concert tour of the United States next season. The renowned soprano has agreed to sing a minimum of ten concerts on this tour.

Since she made her American debut, with the Chicago Lyric Opera in 1954, she has made only three concert appearances in this country—in Chicago, Dallas, and at the Italian Embassy in Washington in a private recital.

Miss Callas will appear in the opening of the opera season at La Scala in Milan, on Dec. 7, as Amelia in "A Masked Ball". Her first appearance with the Metropolitan Opera this season will be on Feb. 6, as Violetta in "La Traviata" in the annual Free Milk Fund for Babies benefit.

Guadagno Returns For Hartford Opera

Anton Rocco Guadagno has returned to New York from engagements in Latin America to prepare for the season of the Connecticut Opera Association in Hartford, Conn. Mr. Guadagno conducted concerts in several South American countries and in Guatemala. In Mexico City he led performances at the International Opera Season of "La Bohème", "Tosca", "Manon", "Il Trovatore", "Aida", and "Carmen", with such singers as Anita Cerquetti, Jean Madeira, Nell Rankin, Giuseppe Di Stefano, Gianni Poggi, Carlo Bergonzi, Ettore Bastianini, and Aldo Protti. Last June, Mr. Guadagno conducted a New York Opera Festival at Carter Barron Amphitheatre in Washington, D. C.

Concert Associates Plan Tureck Tour

Four years after her initial departure for Europe, Rosalyn Tureck will return, in November, 1958, to the United States concert stage under the management of Concert Associates, Inc. The noted pianist's first return tour will include recitals in numerous Canadian and American cities. She will be heard also with some of the major United States symphony orchestras playing the Bach concertos.

James Browning Given Pittsburgh Post

Pittsburgh.—James Browning has been appointed assistant manager of the Pittsburgh Symphony. Prior to joining the orchestra, he was regional director for Civic Concert Service, Inc., and was a field representative for the same organization before being made New York-Penn-

sylvania Regional Director. Besides working in association with John S. Edwards, manager of the orchestra, Mr. Browning will be editor of the program magazine of the Pittsburgh Symphony Society and editor of the monthly newsletter.

Demus To Tour Under Columbia Banner

Joerg Demus, young Viennese pianist who made his American debut two years ago, is being reintroduced to America next season by Columbia Artists Management, under the personal direction of Kurt Weinholt.

A master pupil of Gieseking, Edwin Fischer, and Wilhelm Kempff, Mr. Demus appeared in Boston, Cincinnati, San Francisco and other American cities during his brief tour in 1955. Since that time he has concertized widely in practically every European country, South America, and Africa. In 1956 he was the winner of the coveted Busoni Prize.

Mr. Demus' catalogue of Westminster recordings is one of the most extensive of any artist. He is also a recording artist for Decca Gold Label. He will be available during the 1958-59 season from October through January.



Joerg Demus

Bernstein Given New York Philharmonic Post

Dimitri Mitropoulos has announced his resignation as principal conductor of the New York Philharmonic, to become effective at the close of the current season. Mr. Mitropoulos, who at present is one of the two principal conductors of the orchestra, was its musical director from 1951 through 1957.

Leonard Bernstein, who is sharing the principal conductorship of the present season with Mr. Mitropoulos, has been appointed musical director for a three-year period beginning with the 1958-59 season. With his assumption of the post, Mr. Bernstein will be the first American-born and trained conductor to be given the full musical direction of the Philharmonic.

In announcing his resignation, Mr. Mitropoulos stated that he was no longer "in first youth" and that the time has come for him to decrease the sheer quantity of his responsibilities. His activities increased heavily in 1954 when his

Metropolitan Deficit Lowest in Eight Years

The Metropolitan Opera has announced that its deficit for the 1956-57 season was \$95,377, the smallest net loss sustained by the company in eight seasons.

The company's actual operating loss during the 1956-57 season was \$610,025, approximately \$100,000 less than the operating loss of the previous season. This sum was reduced to the net loss by gifts and other income.

Ames-Fein To Conduct Luisillo Company

Philip Ames-Fein, pianist and conductor, has been appointed permanent conductor for the Ballet Espagnol of Luisillo. He takes up his post in early December, in Madrid, where the company is opening a five-week tour of Spain. In January, the company leaves for a 16-week tour of Australia and New Zealand.

Mr. Ames-Fein studied flamenco dancing with Teresa, Luisillo's partner. She was so impressed with his feeling for Spanish dance that she recommended his appointment as musical director for the company.

Philadelphia Forum Lists Nine Events

Philadelphia.—Artists and attractions being presented by the Philadelphia Forum at the Academy of Music this season include Boris Christoff, bass, Oct. 29; a concert version of Gluck's "Paris and Helen", Nov. 7; Guiomar Novaes, pianist, Nov. 21; "The Rivalry", by Norman Corwin, Dec. 13; Deutschmeister Band, Jan. 9; Jose Greco Spanish Dancers, Jan. 16; Roberta Peters, soprano, Feb. 6; Boston Symphony, March 20; and Ballet Russe de Monte Carlo, April 23, 25, 26.

association with the Metropolitan Opera resulted in as many as six major performances a week.

Both David M. Keiser, president of the orchestra, and Bruno Zirato, the orchestra's managing director, expressed to Mr. Mitropoulos the appreciation of the Philharmonic-Symphony Society for his great and extensive service and his unselfish devotion to the society.

Leonard Bernstein (left) and Dimitri Mitropoulos



Mischa Elman

J. Abresch

Mischa Elman Signs With National Artists

Luben Vichey has announced the signing of Mischa Elman, noted violinist, for future management. Mr. Elman will tour the United States and Canada during his golden anniversary season, which will continue from Nov. 1, 1958 through May, 1959. His first National Artists tour will include recitals as well as appearances with orchestra.

Berenice Kazounoff Adds New Artists

Seymour Bernstein, pianist; Charles Bressler, tenor; and the Phoenix String Quartet have been signed for exclusive management by Berenice Kazounoff Inc.

Mr. Bernstein, who made his New York debut in 1955, has toured the



J. Abresch

Seymour Bernstein

United States and concertized and lectured in the Far East as a member of the Armed Forces. In the spring of 1958, he will embark on his second European tour. Mr. Bressler has been soloist with many choral societies throughout the East and Midwest, and has sung with the Light Opera, and the Little Orchestra Society. He is a member of the New York Pro Musica. The members of the Phoenix String Quartet are David Sackson and Fred Manzella, violinists; Ray Schweitzer, cellist; and Ralph Hersh, violist.

Callas Settles Law Suit

Chicago.—A breach-of-contract suit filed against Maria Meneghini Callas by her former manager, E. Richard Bagarozzy, has been settled out of court. The suit was one of five filed against Miss Callas by Mr. Bagarozzy, who claimed the soprano owed him \$300,000 under a 1947 contract guaranteeing him ten per cent of her earnings for ten years. The amount of the settlement was not disclosed.



Mephisto's Musings

"Private from Texas"

Robert Breuer, who wrote about Richard Strauss's villa at Garmisch in the 1956 Special Issue of Musical America, has written us as follows:

Some months after my story on the Richard Strauss Villa at Garmisch appeared, I had the pleasure of receiving a letter from Mrs. H. S. de Lancie, in California, who stated that the "American private from Texas" who suggested to Strauss that he write a concerto for oboe and small orchestra was her son John de Lancie (a sergeant at that time with OSS) . . . who is now first oboist of the Philadelphia Orchestra. Mrs. de Lancie included a photostat of the Okinawa Daily Army Newspaper *The Buccaneer*, dated Sept. 23, 1945, bearing the following Berlin dispatch:

"The world will get a new oboe concerto from the pen of the famous Richard Strauss, 81-year-old composer, because an American soldier asked the master to write him a few bars of music for the oboe . . . The soldier, John de Lancie, of Pittsburgh, plays the oboe, and after he made the request, Strauss decided the instrument was worthy of a complete concerto with orchestra . . ."

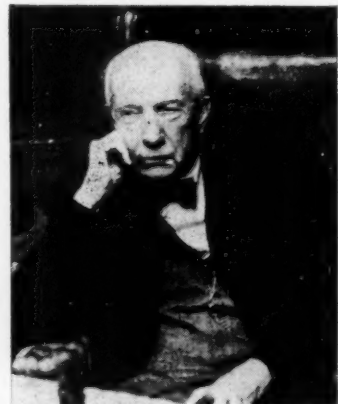
Mixup in Birthplace

Naturally, I was eager to meet John de Lancie, whom Mrs. Alice Strauss, her memory somewhat mixed-up, had remembered as hailing from Texas (she wrote me recently that she remembers Mr. de Lancie now very well indeed—and I should forgive her the mistake). An oboist with the Philadelphia is a rather busy man, yet on a recent concert visit to Carnegie Hall, Mr. de Lancie most generously devoted some time for me telling me about his postwar visit at Garmisch.

"We were stationed in Wiesbaden," he recalled, "and soon proceeded southwards after the war had ended. In Garmisch I met a colleague, Alfred Mann, from the Curtis Institute, and sitting with him before a cup of coffee I mentioned rather casually that Strauss's house should be in the vicinity. 'We are not more than 500 yards from his villa,' Mann replied. 'Do you want to meet him? Come along! I had some very interesting talks with him . . .'" The same evening I entered the Strauss villa and met the composer and his family. It was the first of a series

of visits, under rather grim circumstances. No food, no tobacco, no soap. We GIs did what we could to help, and our assistance was greatly appreciated. We talked many hours—all problems of the day, literature, music. Since Strauss did not speak English too well, our conversation was held in French. He was, at that time, reading Wagner's 'Treatise on Conducting', and I remember how often he spoke in glowing tones about this important essay.

"It was on the lovely veranda that I casually mentioned the idea of him composing a piece for oboe. He seemed to like it . . . Many months later, I learned that a con-



certo for oboe had been finished. Strauss sent me a handwritten postcard inviting me to attend the world premiere in Zurich. I had moved to Metz in France, in the meantime, where I married a French girl. We were eager to go home to the United States, and my plans did not allow me to attend the first performance of the concerto . . ."

Mr. de Lancie, who before entering the armed services played with the Pittsburgh Symphony, was also a camera fan. He took several candid shots of Richard Strauss, most of them showing the composer talking with American soldier-friends. Finding the negatives of these photographs took another month or so, but finally Mr. de Lancie sent them to me as of possible interest to Musical America readers. Not professional pictures, they still show the pensive face of Strauss's strained mood at that time of Germany's defeat—yet wearing the sovereign air of a creative artist willing to overcome all hardships.

TV Coup

The Budapest String Quartet made its television debut over the CBS Television Network on Oct. 27, in an hour-long recital. According to standards set on Madi-

son Avenue, chamber music is not qualified as ideal fare for the home screen, and is perhaps, as one paper put it, "a hard way to sell Jello." However, the recital was most successful, and we would like to take this opportunity to congratulate both the Budapest Quartet and the newly activated Metropolitan Education Television Association which proved conclusively that there is more than one measure of television's usefulness. Art without compromise does have its place on television and, if we may add, an extremely important one.

The program, which one could hardly consider condescending, included Wolf's "Italian Serenade,"

Benjamin Swalin, is the musical counterpart of an itinerant evangelist, directing an educational program through the public schools, buttonholing contributors, and conducting the concerts.

Last season the orchestra traveled over 7,000 miles playing 116 concerts in 52 different communities (whew!). There were 15 radio broadcasts, three telecasts, and visits to six colleges in addition to two Public Service concerts before the North Carolina General Assembly—a quaint courtesy to the legislators in return for their gift of \$30,000 annually to the orchestra's treasury.

Actually there are two orches-



Informal photographs of the late Richard Strauss taken by John de Lancie, the "private from Texas". The soldier at right is Alfred Mann, conductor and musicologist

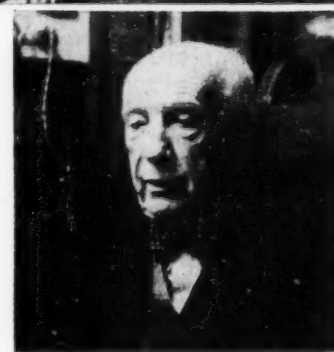
the Andantino from Debussy's Quartet in G minor, the Scherzo from Franck's D major Quartet, and the Beethoven Quartet in E minor. Norman Dello Joio introduced each selection with brief and pertinent remarks, and the presentation was devoid of any superfluous or artificial elements; the musicians were simply seated in a square facing their music racks. This was the first of four Sunday afternoon events which the META is presenting. May their future ones be as uncompromising and as successful as this one has been. A last mention of praise is due to station WCBS-TV, which is generously contributing the time.

Itinerant Evangelist

Now in its 13th season, the North Carolina Symphony continues to be one of the more fabulous musical organizations in this country at the grass-roots level. Unique in more ways than one, this orchestra serves the entire state of North Carolina rather than one municipality and spends its entire time traveling. Also in more ways than one, the orchestra's conductor,

Benjamin Swalin, is the musical counterpart of an itinerant evangelist, directing an educational program through the public schools, buttonholing contributors, and conducting the concerts.

These figures, it appears, makes the North Carolina Symphony just about the biggest little symphonic operation in the country. Mr. Swalin, however, is mildly surprised that the same thing is not being done all over the country. Could it be because there are not enough Benjamin Swalins around to beat the brush and bring the message to the people?



Books

Detective Story

Paganini The Genoese. By G. I. C. de Courcy. 2 volumes. Vol. I, 423 pages. Vol. II, 431 pages. Illustrated. Norman: University of Oklahoma Press. The set: \$12.50.

Geraldine de Courcy, who was for many years a European correspondent for *MUSICAL AMERICA*, has written a fascinating and definitive biography of Paganini that represents many years of research and at last clears away the fantastic legends that have obscured the facts of his life for over a century since his death in 1840.

What is left is the truth, based upon documents and careful checking, and the truth in this case is just as absorbing as the legends. No detective story could be more constantly engrossing than this biography, in which Miss de Courcy has traced not only the flamboyant and tragic course of Paganini's own life but the Europe of his day, torn by revolution and conquest, full of uneasy social upheaval, and constantly marked by grotesque incidents caused by the clash of the new order with the old one.

We look into the homes and into the hearts of Paganini's family and friends and associates. We see the theatres, with their incredible confusion, bad manners and filth. We see the courts and the princelings with their incessant intrigue. We travel through Europe with him, constantly obtaining revealing glimpses of life in Italy, France, Germany, Austria, Belgium, England, Ireland, Scotland and other countries. Through studying an enormous mass of contemporary memoirs and other documents, Miss de Courcy has recreated for us the sights, the sounds, and even the smells of Paganini's many worlds, from his boyhood in the narrow streets of old Genoa to his dreadful death in Nice.

Inaccuracies of "Tradition"

To understand how necessary this book was, one needs only to open any musical encyclopedia. Thus, we find Grove's Dictionary repeating the legend that "from 1801 to 1804 Paganini lived with a lady of rank in Tuscany. During the absorption of this love-affair he ceased to play in public etc." Miss de Courcy disposes of this "tradition" by tracing it to its sources, the most important of which was the writings of Fétis, the Belgian theorist and music historian, who cheerfully invented facts about Paganini if he felt short of biographical material. She points out "the fairly obvious fact that if in that day and age any 'great lady' had ever admitted to her company a roving young fiddler of humble origins (yet without fame) and had carried him off to her 'estate in Tuscany', it would have so scandalized her world that current memoirs would have rumbled with it."

We find in Grove (as well as many other standard works) such pious but ridiculous legends as that of Paganini's last hours. We are gravely informed that "his final effort was to stretch forth his hands for the violin . . . Listeners have declared that his improvisation during these last hours was the most remarkable feat of his whole life."

It certainly would have been! As

early as April 18, 1840, more than a month before his death, Paganini wrote to one of his closest friends, Luigi Gerini: "I stopped taking the Guasconi drink because I easily expectorate the mucous and pus; but what frightens me is the enormous discharge day and night and also at table—three or four saucerfuls. My food does me no good. I'm losing my



Paganini, as he appeared during a visit to Vienna

appetite and my weakness is increasing. The swelling in my legs has risen to behind the knees so that I walk like a snail . . . Great God! I have no more vigor. I'm always drowsy and the slightest exertion tires me fearfully."

Miss de Courcy, with far deeper sympathy with the real Paganini than these superficial romancers, writes that none of them "attempted to explain how 'trembling hands' that 'could not hold a pen' and a body that 'was falling to pieces' could have summoned up sufficient strength 'to brush the vibrant strings' or, further, how a brain 'that no longer worked' could improvise a tone poem to Lord Byron 'as the slanting rays of the westering sun lighted his portrait on the wall'!"

No attempts to gloss over Paganini's long and terrible struggle with sickness (he was racked by syphilis and tuberculosis for long years) could do justice to his heroic strength in resisting his complicated and hideously painful diseases. Nor was his emotional nature less complex.

Ambivalent Attitude

Intensely erotic, and embroiled with women throughout most of his life, he had a strangely ambivalent attitude towards them. Miss de Courcy quotes a German psychiatrist who in 1914 advanced the theory that Paganini's "hysteria, tendency to tears, irritability, carelessness in dress, vanity, femininity, the mania of posing as sick in order to arouse the sympathy of others, and his negative reaction to women" represented "the indisputable hallmarks of the homosexual". Poor Paganini! He offers an irresistible temptation to the theorizer in every field.

But it was Paganini's unique and overwhelming technical wizardry and personality that made him one of the immortal figures in musical history. Miss de Courcy has been careful to sieve out the legends and pious exaggerations here, too.

Sober and responsible critics wrote such descriptions as: "this was not violin playing, this was not music—it was witchcraft—and yet still it was

music, only not the kind to which we are accustomed"; and "never in my whole life have I heard an instrument weep like this . . . I never knew that music contained such sounds! He spoke, he wept, he sang!"—and, "Goethe's Mephisto would have played the violin like this."

By tracing the influences in Paganini's boyhood and showing how much he invented himself, in order to perfect a new kind of virtuosity, Miss de Courcy explains the superhuman effect that he made, although she is careful to make allowance for his genius in the process. To under-



Courtesy of The Albertina, Vienna
Antonia Bianchi, the mother of Paganini's son, Achille

stand his dramatic intensity and theatrical power one needs only to examine the man's life.

This biography, in short, is a human document of the first order and the life not merely of Paganini but of the world about him. —Robert Sabin

Tribute to German Singer

Heinrich Schlusnus. By Eckart von Naso, in collaboration with Annemay Schlusnus. (Hamburg: Krüger). Illustrated. 336 pp.

This is an uncommonly fine tribute to one of Germany's greatest singers, a story narrated by one of Schlusnus' colleagues, and lovingly documented by his widow's personal remembrances. From it the master-baritone's early artistic beginnings emerge like the promising path that led Schlusnus to become a world-renowned opera star and an unequalled lieder-singer who enchanted audiences in more than 1,200 concerts. Life and work of this modest artist remain but a by-play to the far more important characterization of Germany's musical life between two wars and under the heel of Nazism. The chapters dealing with the singer's unbroken spirit in spite of heavy odds against him which deprived him not only of his home but also of his artistic freedom, read like a breathtaking work of fiction. As memorial and memento this biographic panorama fulfills its cause. —R. B.

Historic Viennese Theatre

Das Theater in der Josefstadt zu Wien. By Anton Bauer. (Vienna: Manutius-Press. \$11.50). 266 pages. Illustrated.

The Theater in der Josefstadt, one of Vienna's oldest private playhouses, looks back on a glorious history of nearly 170 years of continuous repertoire. From its very beginnings as a humble, low-class stage, it has climbed steadily the steep path to a theatre of literary rank.

Today's building opened its doors on Oct. 3, 1822, with a solemn celebration, in which none other than Ludwig van Beethoven conducted from the piano. Franz von Suppé

conducted the small orchestra and wrote about 20 compositions of incidental music, which had their first performances from 1841 to 1845. In 1924, Max Reinhardt, then at the peak of his fame, took the theatre over. He renovated the old building, creating a symphony in white, gold and red velvet. Under his guidance, the greatest actors of the time formed an ensemble unexcelled for acting in the German-speaking world.

The theater's story comes vividly to life in this new chronicle, enlivened by 160 excellent photographs.

—R. B.

Books Received

(More detailed reviews of some of these books will appear in later issues of *MUSICAL AMERICA*.)

Untune the Sky. Compiled by Helen Plotz. (Crowell. \$3.50). A collection of verse compiled for the pleasure of both the poetry- and music-lover. 162 pp. Illustrated with wood engravings by Clare Leighton.

Handel's Messiah. By Jens Peter Larsen. (Norton. \$6). A historical, esthetic and musical study of the famous oratorio by one of the leading scholars in the field of 18th-century music. 336 pp. Illustrated with musical examples.

Man and His Music. The Story of Musical Experience in the West. The Sonata Principle (from c. 1750). By Wilfrid Mellers. (Essential. \$7). One of a series beginning with music in medieval times and ending with works of composers who may be said to have become a part of our history. 237 pp.

Lexikon der Musik. By Friedrich Herzfeld. (Berlin: Im Verlag Ullstein.) Dictionary of musicians and musical terms, in German. 552 pages, 597 musical illustrations, 470 line drawings, 48 black-and-white picture plates, and eight color plates.

Basic Counterpoint. By Harold F. Atkisson. (McGraw-Hill. \$5). A manual presenting the techniques of polyphonic composition of both the 16th and 18th centuries in a continuous unit and in historical continuity. 171 pp.

The Electrical Production of Music. By Alan Douglas. (Philosophical Library. \$12.00). An examination of the advantages and limitations of electrical production of music, told in simple and interesting terms. Illustrated. 223 pp.

The March King and His Band. By Kenneth Berger. (Exposition Press. \$3). A tribute to John Philip Sousa, giving the vital elements of his life and personality as well as a complete list of his works. 95 pp.

Voice Training and Vocal Anatomy. By Dr. Alexis G. Maltzoff. (Music Textbook Co. \$3). Essential information on the physiology and anatomy of the vocal organs is provided by a physician and musician.

From the World of Music. By Ernest Newman. (Coward-McCann. \$5). Articles by one of the most celebrated writers in his field in the English-speaking world today ranging from his assessment of important new works, articles on composers, conductors, singers and their art to his views on P. G. Wodehouse, Esperanto and the psychological problems of basses who cannot escape villains' roles in opera. 190 pp.

INTERNATIONALLY... FIRST—FINEST—FOREMOST

MUSICAL AMERICA is read in 73 nations around the globe. The musical life of these countries is constantly enhanced and enriched by the authoritative news and information found exclusively in MUSICAL AMERICA issue after issue and year after year.

Managers, artists and groups, audiences, teachers—all choose MUSICAL AMERICA as the first, finest and foremost publication devoted to music and all its branches.

Your advertising message reaches a worldwide audience of actively interested readers obtainable through no other printed medium in music. Your advertisement in MUSICAL AMERICA is the most effective and economical step towards more business and greater prestige in our own 48 states and 73 nations of the world.

ISSUES
JANUARY 1, 1958
OR
SPECIAL BOOKING ISSUE
(FEBRUARY 1958)

DEADLINES... NO EXCEPTIONS

For JAN. 1, 1958 SPACE ..DEC. 2, 1957
COPY ...DEC. 7, 1957

For SPECIAL ISSUE SPACE ..JAN. 10, 1958
COPY ...JAN. 15, 1958

FOR ANNUAL SPECIAL ISSUE	FOR REGULAR ISSUES DURING YEAR
SUPPLEMENTS	
1 PAGE\$530.00	1 PAGE\$495.00
	10 INCHES or less... 22.00
RUN OF BOOK	per inch
1 PAGE 495.00	11 INCHES to 43 inches 13.75
1/2 " 300.00	per inch
14 INCHES 200.00	44 inches and over... 13.75
11 " 165.00	per inch, less 5%
10 " 150.00	<i>A page contains 44 inches</i>
6 " 100.00	<i>(4 columns each 2" w x 11" d)</i>
5 " 82.50	<i>Positively No Bleeds Accepted</i>
4 " 66.00	Halftones—110 or 120 Screen
3 " 50.00	

For additional information about these and all issues during the year, address

MUSICAL AMERICA

1401 STEINWAY BUILDING • 113 WEST 57th STREET • NEW YORK 19, N. Y. • Cables: MUAMER • Phone: Circle 7-0520

Personalities

Robert Casadesus is currently on a coast-to-coast tour of the United States. On Oct. 28 the pianist was the guest artist on "The Telephone Hour", and on Nov. 16 he gave his only New York recital this season, at Hunter College. Other engagements include appearances with the orchestras of Chicago, Cleveland, San Francisco, and Los Angeles. During the past months, Mr. Casadesus played extensively in recital and with orchestra in Europe, appearing at several international music festivals.

Bruno Walter will conduct the opening concert of the first annual Vancouver Festival of the Arts, which will be held from July 19 to Aug. 16. The conductor has requested that **Maureen Forrester** perform as soloist with him.

S. Hurok has been awarded a citation by Michigan State University for

Pierre Fournier plans to return for his eighth American concert tour in early January, 1959. During his current season in the United States, he has appeared as soloist with the Boston Symphony in Boston and in New York, with orchestras in New Orleans, El Paso, Portland (Ore.), Cleveland, and Buffalo, and in solo recitals from coast to coast.

Michael Rabin is flying back from California, in the middle of a concert tour, to perform on Dec. 2 for the Bohemians, New York musicians' club. He will play a program devoted to unaccompanied violin masterworks.

Christa Ludwig will make her American debut in February with the Chicago Symphony, under Fritz Reiner, in Mahler's "Das Lied von der Erde". She will also be heard in recitals.

Joseph Wagner has returned from a series of appearances as guest conductor in South America during the summer. The world premiere of his "Litany for Peace", scored for string orchestra, was given in Santiago, Chile, during the tour.

Julius Rudel, general director of the New York City Opera, has been

awarded the second annual Gold Medal for Music of the National Arts Club in recognition of the company's "outstanding achievements in the promotion of opera in this city during the current fall season". Formal presentation of the medal will be made in March by Herman Neuman of Radio Station WNYC, who received the award last year.

Claudio Arrau performed the five Beethoven piano concertos in London for the third time, at the Royal Festival Hall between Oct. 15 and Nov. 8. Mr. Arrau's 17th tour of the United States got under way with his return to the United States on Nov. 12.

Jonathan Sternberg, conductor of the Halifax Symphony, married Ursula Hertz, of Brussels, in late September.

Dame Myra Hess's 27th American tour will open in Boston on Jan. 26. New York City will hear the pianist in her annual Carnegie Hall recital, on Feb. 8, and again on March 20, 21, and 23, when she will appear as soloist with the New York Philharmonic in Beethoven's Third Piano Concerto, with Ernest Ansermet conducting. Her 19-week tour will take her to principal cities in the East and Midwest.

Oliver Colbentson, associate concertmaster of the Metropolitan Opera Orchestra, toured North and South Dakota, Minnesota, and Wisconsin during the summer under the auspices of the University of Minnesota. In August he returned to Europe for his third consecutive tour, including performances with the Bergen Symphony and the Oslo Philharmonic.

Gerard Samuel, associate conductor of the Minneapolis Symphony, was the guest conductor of the Rochester Philharmonic on Nov. 7.

Fritz Mahler conducted 15 concerts in Europe during the past summer. Six of these appearances were in Poland with the orchestras in Krakow, Katowice, and Lodz. Among his other activities, Mr. Mahler has

recorded Orff's "Carmina Burana" with the Hartford Symphony for Vanguard records.

Mr. and Mrs. Bruce Lee Kubert became the parents of a daughter on Nov. 18 in New York City. Mrs. Kubert is the former Betty Randolph Bean, who was for several years associated with Boosey and Hawkes, a former chairman of the League of Composers, and recently press director for the New York Philharmonic.



Lloyd Garrison

Charles Reading (left), New York voice teacher, and Harry Fleetwood, of radio's "Music thru the Night", are guests of Rosa Ponselle at the Baltimore Opera, of which she is artistic director. The company gave "Madama Butterfly" on Nov. 15

distinguished service to the university. The presentation took place in East Lansing, where Mr. Hurok gave two lectures, one to the faculty and the other to the student body.

Glenn Gould has been engaged to play at the Salzburg and Lucerne festivals next summer. The pianist has also received invitations to tour Germany as well as to perform again with the Berlin Philharmonic, with which he played last May. He will not be available for engagements in North America until January of 1959.

In San Francisco during the recent opera season, everyone is happy after a performance of "La Traviata". From the left: Gianni Raimondi, Licia Albanese, and Robert Merrill

Dorothy H. Watts



Sedge Le Blang

Jerome Hines (right) examines his portrait as Don Giovanni, which was painted by Nelson Davies (left), American artist

The Beaux Arts Trio gave the world premiere of a trio that Robert Casadesus composed especially for the group, at Tanglewood last summer. The trio will perform the work again in February at the Frick Gallery in New York.

Morley Meredith sang in Orff's "Carmina Burana" for the 17th time when he appeared recently with the Waukesha Symphony in Milwaukee, under Milton Weber. On Dec. 5 he will sing with the Philadelphia Orchestra, under Eugene Ormandy, in a concert version of "Die Fledermaus".

Leonie Rysanek will make her debut in New York City in March with the Little Orchestra Society in a concert performance of Verdi's "Macbeth".

William Hughes, who has been Blanche Thebom's accompanist for 14 seasons, was scheduled to go to Russia with the mezzo-soprano, to play for her recitals there—two in Moscow, one in Leningrad, and one in Kiev.

Flint Symphony To Have New Hall

Flint, Mich.—A Culture Center, costing approximately 20 million dollars, is being built on the Oak Grove Campus. Included in the center will be an auditorium seating 2,600 persons.

As plans are being completed to build the Whiting Auditorium, the Flint Symphony is assuming leadership in the area of music. For the first time in the history of the or-

chestra, support has been available to engage major artists as soloists in its series.

This season Julian Olevsky, violinist, will perform the Beethoven Concerto (Feb. 11), and Jorge Bolet, pianist, will appear as soloist in the Tchaikovsky Concerto in B flat minor (April 8). The orchestra's season opened on Oct. 15. Six concerts are scheduled, the last on April 27.

Boston Symphony Observes Vaughan Williams' Birthday

Boston.—Charles Munch had planned to conduct the first Boston performances of Vaughan Williams' Eighth Symphony Oct. 11 and 12—the second of which dates would have coincided exactly with the 85th birthday of the composer. But the sudden death of Jean Sibelius required that the Boston Symphony honor his memory.

Accordingly, not until Nov. 1 and 2 was Vaughan Williams' individual and most pleasurable symphony introduced to this city. The piece has been performed elsewhere in the United States before now, so there is no necessity to attempt a lengthy description of it. But there is one aspect that must be emphasized, and that is the vigorous, "young" quality of music from a man who was nearly 84 when he wrote it. That has not happened often in musical history. In the past century, only Verdi and Vaughan Williams have been exceptions to the rule.

Francescatti Soloist

Mr. Munch began these concerts with two trifles by Saint-Saëns, the trivial Overture to "The Yellow Princess" and the faded symphonic poem "Omphale's Spinning Wheel". To end, there was the Tchaikovsky Violin Concerto, given a most delicate, technically adroit and refined performance by Zino Francescatti. Somehow, I thought this concerto needs a broader, more outgoing treatment. The orchestra played the list admirably, though in the accompaniment of the concerto Mr. Munch oftentimes seemed to take the orchestra one way and leave the soloist to fend for himself.

The Cambridge Society for Early Music began its sixth season at Sanders Theatre, Cambridge, Monday evening, Nov. 4. But one work made the evening, though a long and complex and revered work: Bach's "The Art of Fugue", in an arrangement for small string orchestra made by the society's music director, Erwin Bodky. Had not Mr. Bodky been convalescing from surgery, he would have conducted. In his absence, Richard Burgin, concertmaster and associate conductor of the Boston Symphony, directed a group of symphony colleagues. It was a fine and clear and sensitive performance.

Patron Honored

The quadruple fugue of the fifth group ended unfinished, as Bach had left it. But as a sort of coda and conclusion came the chorale, "I Stand before Thy Throne", a most fitting device for the occasion. The chorale further honored the memory of Adolph Ullman, a dedicated supporter of the society.

Pierre Luboshutz and his wife, Genia Nemenoff, opened the 30th season of Boston Morning Musicals, which, given in the ballroom of Hotel Statler, benefit the Boston School of Occupational Therapy. This series has been most remarkable in its success and continuity. The Statler ballroom is dreadful, acoustically, but it has

proved just the place for these socially (as well as musically) distinguished concerts, and has remained their home for a generation.

Luboshutz and Nemenoff left one searching for new superlatives wherewith to describe their art of paired pianos. In technical dexterity, in refinement, style, in their long range of dynamic shading and, above all, the fresh vigor that never has failed them, these duo-pianists excel.

The morning began with Mr. Luboshutz's transcription of the Bach chorale prelude, "Now Comes the Gentle Savior", and included Moscheles' quaintly flashy Grand Duo; Schumann's Andante and Variations; Milhaud's "Scaramouche", and the Rachmaninoff Suite No. 2.

Hindemith Work Heard

The rugged and highly impressive symphony drawn by Paul Hindemith from his opera "Die Harmonie der Welt" at length has been heard in Boston for the first time. This was due to the enterprise of Richard Burgin, associate conductor of the Boston Symphony. Making his first appearances of the season at the helm of the orchestra, at Symphony Hall on Oct. 25 and 26, Mr. Burgin put Hindemith's massive and enormously skilled music last on a program that began with Liadoff's "Kikimora", "The Enchanted Lake" and "Baba Yaga", and whose middle section contained the Mozart Sinfonia Concertante in E flat (K. 364), with Ruth Posselt, violin, and Joseph de Pasquale, viola, as soloists.

Since "Die Harmonie der Welt" already has been heard around the country there is no point in extended wordage upon the score, save to maintain that it is full of substance and boasts no little stature. This is hard music to get into, and no one is going to know it well after one or two hearings. But I dare say that Time, that super-Critic, and super-Audience, will place "Die Harmonie der Welt" in much the same position of general favor as its predecessor, Hindemith's "Mathis der Maler", now occupies.

The performance of Mozart's so very lovable Sinfonia Concertante made one of those occasions that stand radiant and supernal in many years of musical pleasures because a near-perfection in beauty has been experienced. The two soloists showed remarkable individuality, gorgeous tone and golden excellence of style, and when the two voices merged, they kept together with a rare exactitude.

Progress of Burgin

I felt that Mr. Burgin may have cut down his orchestral numbers too much for this glorious blend of rococo and *empfindsamer* styles, but that is a matter of opinion. His conducting of it was superb, rhythmically firm yet supple. The Burgin advance toward something like virtuosity on the stand has been long and steady. Today he is a conductor who not only has technical command, but real individuality. What is more, he

works with much more ease than formerly.

Until Carl Dolmetsch and Joseph Saxby came to town, there had been no virtuoso playing of the recorder: hereabouts, I believe. The block flute, in its various sizes, is a popular instrument among amateurs here, however. The latter came near filling Sanders Theatre at Harvard University, Oct. 13, when Messrs. Dolmetsch and Saxby gave an extraordinarily pleasurable concert as the wind-up of a three-day recorder workshop at the Longy School in Cambridge. A most nimble performer on recorders—and gamba and rebec, as well—Mr. Dolmetsch, younger son of the late Arnold Dolmetsch, also has the enviable power to talk simply, most informatively and with quiet humor about old music and instruments.

Concert by Philadelphians

The first Boston performance of the revised version of Prokofiev's Fourth Symphony (in its original form one of the commissioned works for the Boston Symphony's 50th anniversary, in 1930-31) was given by Eugene Ormandy and the Philadelphia Orchestra at Symphony Hall on Oct. 22. The concert was one in the Boston University Celebrity Series. Other pieces of the evening were Tchaikovsky's Overture-Fantasy, "Romeo and Juliet", and the Mousorgsky-Ravel "Pictures at an Exhibition".

Mr. Ormandy was honored personally by a citation from Boston University, presented by President Harold C. Case. The honor had been voted last spring during the Univer-

sity's Conference on the Arts, but bestowal had to wait until the conductor was able to visit Boston.

Roland Hayes is 70, and his tenor voice is not now, quite naturally, what once it was. But the sheer nobility of his artistry is if anything more splendid than ever. This was evident in a concert that Mr. Hayes, again accompanied by Reginald Boardman, gave at Jordan Hall on Oct. 20. Old English pieces, miscellaneous lieder, and French songs formed the bulk of the program. In memory of Sibelius there was his lovely "The Silent City". From Mr. Boardman came two effective numbers, "Pourtant tu t'en Iras" and "To an Autumn Wind". There were, too, Negro spirituals, which Mr. Hayes performs in what has become a truly personal style.

The Saitenberg Players opened another season of free concerts presented by the Mason Music Foundation, at Jordan Hall on Oct. 17. The Saitenberg ensemble appeared in place of the previously-announced Dietrich Fischer-Dieskau, whose illness caused his American tour to be canceled. This was an evening of finely-adjusted ensemble playing, of baroque and contemporary music.

Organist David Craighead made a favorable impression when he played upon the comparatively new Holtkamp instrument at Kresge Auditorium, Massachusetts Institute of Technology, Oct. 23. This organ has been the center of a dispute regarding its essential qualities. Some have found it an excellent baroque instrument, others have found it thin and shrill of tone. Evidently it is, to some extent, a matter of who plays it.

—Cyrus Durgin

Denver Symphony Begins New Plan for Programs

Denver.—Denver's music season was inaugurated on Oct. 22 by the first concert of the Denver Symphony's 24th season. Saul Caston's novel plan for inciting public interest in unfamiliar works was announced. The orchestra will play a portion of some rarely heard work, contemporary or otherwise, at the end of several concerts in the first half of the season, with audience reaction obtained by applause or ballot. Favorable response would bring the entire work on a later program. The first venture, Gabrielli's Canzoni for Brass, kept everyone in their seats to register hearty approval.

The festive audience had braved a snowstorm to hear a varied program suited to most tastes, opening with Sibelius' "Finlandia", which was given a broad and sweeping interpretation. Boris Blacher's Concertante Music for Orchestra, Op. 10, was given an articulate reading that brought out its interesting rhythmic patterns and contrapuntal colors. Ravel's "Rhapsodie Espagnole" was subtly performed, and the interpretation of the Brahms Fourth Symphony highlighted its poetic grandeur and passionate intensity.

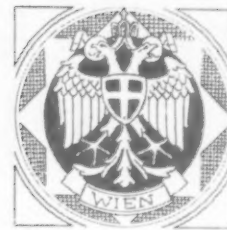
Johanna Martzy, Hungarian violinist, was soloist in the Beethoven Violin Concerto on Oct. 29. Miss Martzy seemed to be a dedicated artist of

notable attainments whose virtuosity always served her innate musicianship. She had a tremendous success. Ben-Haim's "From Israel" proved to be a delightful suite and was given an articulated reading in its first Denver performance. The orchestra made Enesco's "Rumanian Rhapsody" No. 1 sparkle and dance in an infectious performance.

A capacity audience heard Lily Pons on the Nov. 5 program. She was at her best in Rachmaninoff's "Vocalise", Bishop's "Lo Hear the Gentle Lark", and "Je suis Titania" from Thomas's "Mignon", which her devoted listeners applauded wildly until she added the "Blue Danube". Mr. Caston and the orchestra gave excellent support.

The orchestra performed Giannini's "Frescobaldiana", Strauss's "Till Eulenspiegel", and Robert Ward's Symphony No. 2. The Ward symphony was given its first Denver performance on this occasion and made a distinct impression as being one of the best of the contemporary American works in the larger mold.

Nov. 1 was another stormy night, but it did not deter the faithful from attending the splendid first concert of the Denver Chamber Music Society at Phipps Auditorium. The members of the Denver String Quartet (Harold



Luben Vichey

President of National Artists

announces with great pride

that he will present in the fall of 1959

THE VIENNA PHILHARMONIC

Under the direction of

Herbert Von Karajan

for a return visit to the United States

This is what the press had to say when Mr. Vichey presented the Vienna Philharmonic for the first time in this country last year:

"There is beauty in everything the orchestra touches, and it is always beauty with a heart."

H. Taubman, N. Y. Times, 11/8/56

"The overwhelming impression the Vienna Philharmonic creates is 'class'."

Paul Henry Lang, N. Y. Herald-Tribune, 11/8/56

"Superb orchestra, the Vienna Philharmonic."

Irving Kolodin, Saturday Review, 11/24/56



PRESS NEWS

Just returned from Europe, Luben Vichey, President of National Artists Corporation and Civic Concert Service Inc., has brought with him several contracts from a visit to Vienna. He is exclusive manager for 5 years of the Vienna Philharmonic under Herbert Von Karajan for the entire world (except Austria itself) and for the Fall of 1959 is now arranging a visit of the orchestra to Russia, Japan, the Philippines, the United States and Canada. The United States visit will last for 2 1/2 weeks and will take in the major cities on the North American continent. Aside from the Vienna Philharmonic, Mr. Vichey has also been appointed as American impresario for United States visits of such organizations as the Vienna State Opera, the Vienna Opera Ballet and the Burgtheatre, Vienna's foremost classical repertory theatre. The visits are planned for the 1960 season. Also in Vienna he entered into negotiations with the Spanish Riding School of the Austrian capital for appearances in sports-arena auditoriums throughout this country.

the Austrian
oughout this country
at L. Leonidoff,
sign himself with
ad of NCAC

From his visit to Paris, Vichey reports that L. Leonidoff, one of the foremost impresarios of Europe, has now aligned himself exclusively with Mr. Vichey. In his new capacity he becomes managing head of NCAC in Europe and from this time on will give Vichey the American representation of all his important European artists and attractions. Mr. Leonidoff was decorated this past April by the French Government with the Legion of Honor for his distinguished services in the international cultural world.

For Immediate Release

Luben Vichey

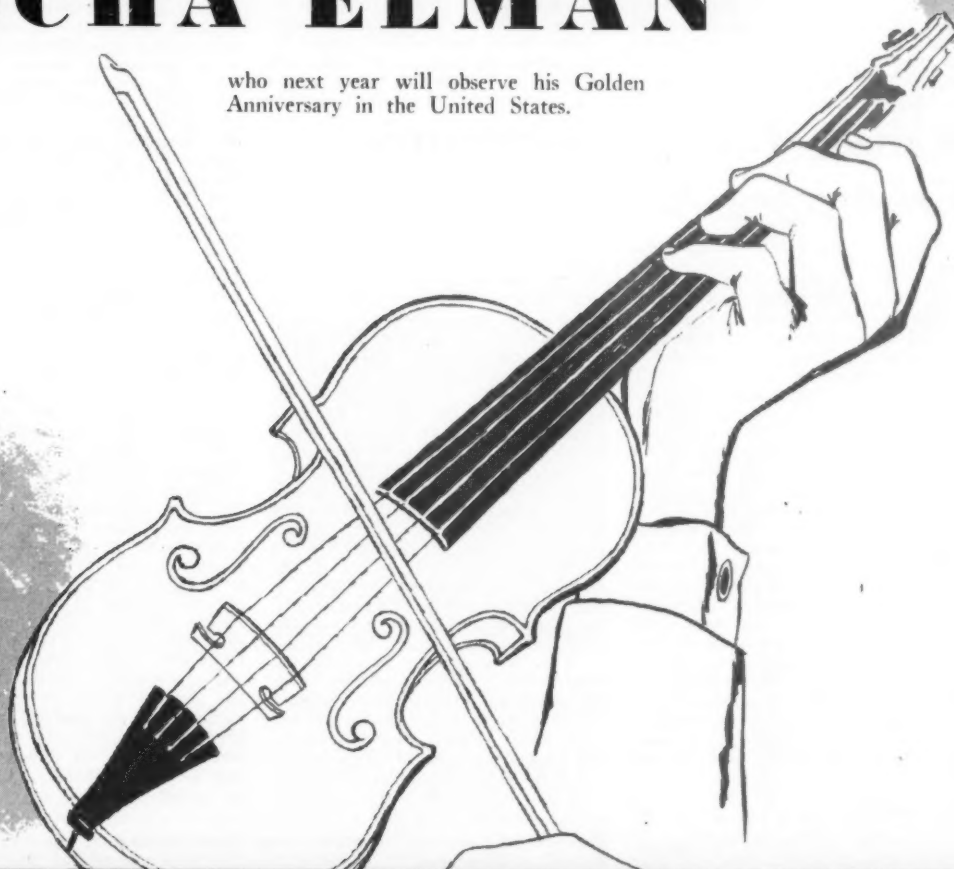
has the honor to announce that commencing with the 1958-59 season

NATIONAL ARTISTS

adds to its distinguished list of world famous artists the celebrated violinist

MISCHA ELMAN

who next year will observe his Golden Anniversary in the United States.



National Artists
CORPORATION

Luben Vichey PRESIDENT

711 FIFTH AVE.

NEW YORK 22, N. Y.

LONDON ffr RECORDINGS

National Report

(Continued from page 20)

Wippler and Irene Abosch, violins; Sally Burnau, viola; and Fred Hoepfner, cello) were in excellent form. Haydn's Quartet, Op. 76, No. 4; Prokofiev's Quartet, Op. 92, No. 2; and Beethoven's Serenade for Flute, Violin, and Viola, with Paul Hockstad as flutist, were excellently performed.

Friends of Chamber Music brought the Barylli Quartet to Bonfils Theatre on Nov. 6 in a conventional program lovingly played. Haydn's Quartet, Op. 76, No. 1, had a restrained tonal beauty, and Schubert's A minor Quartet was sensitively rendered. The Brahms Quartet, Op. 51, No. 1 was also well played, but lacked dramatic excitement.

Three piano recitals have brought newcomers to Denver. Wilhelm Schwarzwald, a distinct addition to the musical scene, was heard at Denver University's Student Union in a program of works by Handel, Grieg, Chopin, and Strauss, all played with thoughtful musicianship and facile technique. Two young pianists played at Phipps Auditorium. Lewis Moore was out of his depth in the Liszt

Sonata, though Schubert's "Fantasie" fared much better. Jose Kahan, from Mexico, presented by the Pan-American Club, was heard in a modern group which he performed with sensitivity and understanding.

Witherspoon-Grimes Enterprises, Inc., brought the Ballet Theatre to City Auditorium for three programs. "Les Sylphides" was uninspired and tentative. However, in spite of the company's poor orchestra, "Winter's Eve", with Nora Kaye and John Kriza, raised the artistic level of the program. Miss Kaye's intense individuality and artistry made the poignant story seem plausible. Violette Verdy danced with precise elegance and beauty in the Pas de Deux from Tchaikovsky's "Nutcracker". Erik Bruhn was her brilliant partner.

The Black Watch Pipes and Drums, Band and Dancers appeared at the Coliseum on Nov. 10, performing before a tremendous crowd. The same afternoon Roger D. Fee, bass, appeared at Denver University's Student Union in a program of works by Beethoven, Berlioz, Saint-Saens, and Bliss.

—Emmy Brady Rogers

Kansas City Philharmonic Celebrates Anniversaries

Kansas City, Mo.—Celebrating two important anniversaries—the 25th year since its founding by Karl Krueger, and the tenth year of Hans Schwiager's conductorship—the Kansas City Philharmonic opened its season in Music Hall on Oct. 29.

A near-capacity audience heard with sentiment and enthusiasm the identical program performed by the orchestra in 1933: Tchaikovsky's Fifth Symphony; Mussorgsky's "Night on a Bald Mountain"; and Entr'acte from "Khovantchina"; Mendelssohn's Scherzo from "A Midsummer Night's Dream"; Satie's First "Gymnopédie"; and Liszt's "Les Préludes".

Paul L. Wilson, president of the orchestra association, presented silver cups to Mr. Schwiager, and to the eight musicians who have been with the orchestra since its inception: Olin James, Leopold Shopmaker, Franz Eberl, Ralf Stevens, Mortimer Alpert, Joseph Landes, Harold Bernhardt and Carl Queisert. A reception, sponsored by the women's committee, was held after the concert in the foyer of the Arena.

Novaes Soloist

The second concert of the Kansas City Philharmonic, on Nov. 12, had Guiomar Novaes, Brazilian pianist, as soloist. The Schumann Concerto in A minor in the hands of Miss Novaes was given an inspired re-creation. Mr. Schwiager and the orchestra retained the high standard set by this excellent artist. Weber's "Der Freischuetz" Overture, Debussy's "La Mer", and Chabrier's "Espana" completed the program.

The first event of Ruth Seufert's Celebrity series presented the Black Watch Royal Highland Regimental Band in the Arena of the Municipal Auditorium on Oct. 20. Over 6,800 people applauded the colorful group and their varied program.

A chamber-music group organized by Norman Hollender, first cellist of the Philharmonic five years ago, was heard in the first of a series of Coffee

Concerts at the El Casbah room of the Bellerive Hotel, Nov. 14. Two gems of chamber-music literature, Beethoven's Serenade for String Trio in D major, and Brahms's Piano Quartet in C minor were excellently performed. In the Brahms work, Ernest Tarrasch, of Springfield, Mo., played the piano part. Karel Blass, violist of the University of Kansas City faculty, was the other guest artist. The performances were warmly received by several hundred subscribers.

The University of Kansas City music department presented the Yugoslav string ensemble, I Solisti di Zagreb, at the Playhouse, Nov. 10. A capacity audience applauded the superlative performances.

The annual Katz concert was heard by an audience of 6,500 in the Arena of the Municipal Auditorium, Nov. 2. The Kansas City Philharmonic contributed a major portion of a miscellaneous program that included Lily Pons, coloratura soprano; a gifted local piano student, Barbara Allen; and an orchestra of 500 high school students conducted by Mr. Schwiager.

—Blanche Lederman

The recently opened School of Fine Arts building at the University of Kansas, in Lawrence



Kansas University Dedicates Building

Lawrence, Kan.—The new School of Fine Arts building of the University of Kansas was dedicated on Nov. 10 in the university theatre with an appropriate program of music by the University String Quartet, (performing a Norman Lockwood work); introductions for credits by Dean Thomas Gorton, who presided at the luncheon for special guests and at the program; and addresses by Chancellor Franklin D. Murphy and Howard Hanson, director of Eastman School of Music. Mrs. Elizabeth Haughey represented the University Board of Regents.

The U-shaped structure, built at the

cost of \$2,400,000 and with another \$400,000 spent on equipment is an impressive piece of modern architecture. It embraces a theatre seating 1,188, and a recital hall seating 400, named to honor Dean Emeritus Donald M. Swarthout. Connecting the wings at the north end is a two story section which provides 81 piano practice rooms, five ensemble practice rooms, two organ practice rooms, 37 teaching studios, eight class rooms for music, two class rooms in the theatre section, a band-orchestra rehearsal room, and seven offices.

The building, picturesquely built on a hillside, has varied floor levels with the east wing being occupied entirely by the School of Fine Arts. Chancellor Murphy accepted the building through the state of Kansas.

Chicago Lyric Opera Offers Mignon, Chenier, Gioconda

Chicago.—The Lyric Opera's only French opera, "Mignon", by Ambroise Thomas, was given on Oct. 19 and 28, without Leopold Simoneau, who could not appear, due to illness. Alvinio Misciano, a young and handsome tenor from Italy, substituted for him in the role of Wilhelm Meister. Mr. Misciano knew the part only in Italian. (At the time no other tenor present in Chicago knew the role except Jussi Bjorling, who sang it in Swedish.) Giulietta Simionato, as Mignon, and Mariano Caruso, as Laertes, both of whom knew their respective roles in French and Italian, switched expertly to the latter language when singing to Mr. Misciano.

The performance was about as mixed in style as it was in language. Mr. Caruso came nearest to an approximation of authentic French style—in a city that was formerly the temple of French operatic art in America! Aside from this and the linguistic babel of tongues, the performance featured some good singing, some indifferent, but none outright bad. Miss Simionato's Mignon lacked some of the physical requirements for the role, but it was gloriously suited to her voice, except in the "Connais-tu le pays". Here she missed some of the romantic and mysterious flavor of the aria, but her "Styrienne" was a triumph. As her voiced warmed up during the evening she gave us some unforgettable moments, as in the final act, when, with head thrown back, she sang with a true pianissimo the passage with the high G sharp beginning, "C'est la que je voulais vivre".

Anna Moffo was as pretty as a picture, sometimes as inaudible as one, in the role of Philine. Otherwise she sang and acted with spirit; only the Polonaise lacked that final spurt of brilliance to bring down the house. Mr. Misciano used his light tenor voice to good advantage when he did not force it beyond its limits. Mr. Caruso's Laertes was both polished and amusing and Andrew Foldi was sufficiently swaggering and menacing as Gianni. William Wilderman's Lothario was a joy to behold and to hear. His was a noble presence even in his ragged habiliments; he sang almost in half-voice throughout, befitting the dazed character he assumed, until he reappeared at the end as the noble Marquis of Cypriani, with his senses fully restored.

Conductor Is Hero

Ruth Page provided a charming divertimento to the entr'acte gavotte music in Act II as Miss Moffo was beguined in full view of the audience. The undisputed hero of the performance was Gianandrea Gavazzeni, whose conducting of the score was stylistically consistent and inspiring.

The first performance of Giordano's "Andrea Chenier", on Oct. 30, was a sensation, with Renata Tebaldi, Mario Del Monaco, and Tito Gobbi in the principal roles and with the redoubtable Mr. Gavazzeni in the pit. Mr. Del Monaco, as the poet-patriot Chenier, declaimed the "Improvviso" to deafening and prolonged applause. But the real show-stopper was the duet between Miss Tebaldi, as Madeleine, and Mr. Del Monaco, the final high note of which was snapped off like the crack of a whip. The audience reacted as if to an electric shock, and the pent up excitement found vent in roars from all over the house.

Miss Tebaldi's deeply felt and beautifully sung "La mamma morta" was truly moving. Her final duet with Mr. Del Monaco blazed up anew the enthusiasm of the house. It all added up to one of those unforgettable nights that are talked about for years afterwards.

Though not in his best vocal estate, Mr. Gobbi was a consistently bitter, vindictive, and finally remorseful Gerard. Lesser roles were competently handled, with the honors going to Irene Kramarich, as Madelon; to Henri Noel, as Roucher; and, above all, to Mr. Caruso, as the spy.

Ponchielli's "La Gioconda", on Nov. 1, marked Eileen Farrell's first operatic appearance in Chicago. In the name role she at times sounded tired

(the result of too much rehearsing in full voice), but, as the evening progressed, her voice became more secure and, in the "Suicidio", and the trio and duet following it, unsurpassable. Her acting was a times tentative, but it had an inner core of sincerity and temperament. Miss Simonato, as Laura, was a tower of strength, in solo and ensemble numbers. Richard Tucker made his only appearance of the season as Enzo (Giuseppe di Stefano sang in the Nov. 6 performance) and, as was expected, received an ovation for his "Cielo e mar". Barnaba, the spy, was shouted, rather than sung, by Aldo Protti. His characterization of the role lacked conviction. Irene Kramarich's "Voce di donna" amply justified all the good things said about her voice in her previous appearances. The other singing roles were ably handled by some of the mainstays of the company. Jonas Vazneles, young and very tall, sang the small part of one of the Singers with a bass voice of more than usual promise.

Serafin's Tempos

Despite individual excellences this performance did not quite jell, due, perhaps, to Tullio Serafin's deliberate tempos in places that needed more "go". But the orchestral sound was always suave; one, perforce, overlooked a false entry or a ragged attack. All reservations aside, this was opera in the grand manner that needed repetitions, many of them, to ensure integration of all its elements.

Georg Solti made his first appearance on Nov. 8 as conductor of Mozart's "The Marriage of Figaro", with Miss Moffo, as Susanna; Walter Berry, as Figaro; Miss Simonato, as Cherubino; Tito Gobbi, as Count Almaviva; and Eleanor Steber, as the Countess. The production was invested with a minimum of props and scenery, the latter consisting mostly of panels representing doors and windows, set on a raised platform with three or four front steps, with a balustraded terrace and a dark blue cyclorama as background, the whole devised by Gerald Ritholz. The first-act set, unsubstantial and flimsy, seemed designed to comply with a low-budget allowance, but the other sets gave the effect of brilliance without opulence.

Principal Singers

Miss Moffo, pretty as always, had her best role to date, offering some of her best singing with Miss Steber in the "Letter" duet. Miss Steber made a fine woman-of-experience foil to the maidenly Susanna of Miss Moffo. Miss Simonato's ill-chosen costumes suggested a far too chubby Cherubino. However, her singing was all that would be desired, except for her "Non so più", which was taken at too fast a clip by Mr. Solti. Mr. Gobbi was not at ease as the Count but provided good support in the ensembles as well as a dignified bearing. Mr. Berry was an excellent Figaro, especially in facial expression and liveliness of movement; he used a basically good baritone to its fullest effect. His Viennese-styled interpretation was well matched by Andrew Foldi's bucolic Antonio. Jeanne Diamond, as Barbarina, was attractive in looks and voice.

Although I enjoyed the performance, I could not close my ears to some raggedness in the ensembles, some lack of accord between stage and orchestra, and the perfunctory plunks on an ordinary piano with which Mr. Solti punctuated the recitatives. In fairness it must be remembered that it is almost impossible

to stage a superior "Figaro" with only a few days' rehearsal when teamwork is a *sine qua non*.

On Nov. 7, Fritz Reiner introduced for the first time one of Anton Webern's works, the Six Pieces for Orchestra, Op. 6, and reintroduced Schoenberg's "Transfigured Night" after an absence of many years. Although short in duration the Webern work could be regarded as the distillation of many another composer's entire symphony. It was music of strange, muted sounds, excruciatingly beautiful, music of the nerves. "Transfigured Night" seemed dated by comparison, though it was refreshing to hear after so many of the old familiar pieces that appear on almost every program. Mr. Reiner and the string section played it to the hilt. The final number of the program, still more dated, was Dvorak's Symphony, "From the New World".

The following week Mr. Reiner led off with Bach's Six-Part Ricercar from "The Musical Offering", arranged for orchestra by Anton We-

bern. This was in effect a re-creation of the ricercar, with the "King's Theme" (given to Bach for contrapuntal treatment by Frederick the Great) dissected into smaller units by being thrown from one instrument to another. The same process was applied to the six strands of the piece resulting in fascinating glints of tone color that in no way impaired the style or structure of Bach's original conception.

Mr. Reiner played for the first time anywhere Alexander Tcherepnin's Divertimento (1957), composed at the conductor's suggestion and dedicated to him. The Divertimento in three movements, began with a most ingratiating and buoyant theme and succeeded in maintaining its high spirits without getting bogged down in a morass of futilities, the fate of so many contemporary works. The audience accorded Mr. Tcherepnin, Mr. Reiner, and the orchestra an ovation.

Philippe Entremont, a tall and slender young pianist from France, joined with the orchestra in Franck's

Symphonic Variations and Falla's "Nights in the Gardens of Spain". Mr. Entremont's approach to the technical problems in both works was supremely confident, his touch sensitive, and his phrasing musical. He has yet to apprehend and to project the structural cohesiveness of the music he plays. The closing number, Albeniz's "Navarra" arranged by Arbós, almost convinced me that it should have remained a piano piece.

At a luncheon given by the Chicago Orchestral Association, Dr. Eric Oldberg, president of the association, reported that the Carr estate bequeathed the sum of \$2,000,000 to the endowment fund. He also reported last year's sum raised to cover the season's deficit: \$175,238.65. In mentioning this he reminded those present that, although the Philadelphia Orchestra received an annual subsidy from the city our own orchestra received no such help from the city of Chicago. He finally announced that Orchestra Hall would remain the home of the orchestra. —Howard Talley

Los Angeles Philharmonic Opens 39th Season

Los Angeles.—The Los Angeles Philharmonic opened its 39th season with Eduard van Beinum conducting a program without soloist in Philharmonic Auditorium on Nov. 14 and 15.

The popularity that Mr. van Beinum achieved during his first season as the orchestra's musical director and principal conductor was again in evidence in sold-out houses and great enthusiasm. A new paneled shell of bluish-green and a series of sharply rising platforms to bring players in the rear ranks into increased prominence seemed acoustically successful innovations at first hearing.

The program was cannily built to contrive a crescendo of interest and of cumulative numbers of performers. It began with Bach's Brandenburg Concerto No. 3, for string orchestra, added the necessary instruments for Bartok's Music for Strings, Percussion and Celesta, and ended with the full band in Brahms's Second Symphony. The Bach was played at an unhurried tempo that permitted unusual clarity in the voice leadings, and with fine string sonority. Mr. van Beinum's flair for contemporary music has never been more impressively revealed than in the Bartok; the subtle colorings and tricky rhythms were handled with masterly skill. The Brahms symphony was given a spacious reading, warmly personal yet without distortion, and distinguished by many felicities of phrasing and of delicate instrumental color.

New "Ariadne"

The last eight performances of the San Francisco Opera season in Shrine Auditorium began with the company's new production of Strauss's "Ariadne auf Naxos" on Nov. 1. The handsome sets and lighting of George Jenkins were appropriate to the fantastic character of the opera and are to be reckoned among the San Francisco Opera's most successful experiments in modern staging. William Steinberg conducted the small group of 36 instrumentalists with the most perceptive appreciation of the subtleties of the score, and exerted his usual firm command of a finely integrated ensemble. Paul and Ghita Hager's staging was marked by resourcefulness and imagination, and the cast was generally excellent. Leonie Rysanek sang Ariadne with superb artistry and an exquisite variety of vocal shading. Rita Streich as Zerbinetta sang the famous aria with remarkable accuracy and flexibility, though the

voice is excessively light in lyrical passages. Helen George's thin voice was not ideally suited to the music of the Composer, though she had mastered it well and acted the part vigorously. Richard Lewis sang Bacchus with fine style, and others, almost uniformly excellent were Ralph Herbert, Heinz Blankenburg, Raymond Manton, Lorenzo Alvary, Sylvia Stahlman, Claramae Turner, and Marie Gibson. Allan Louw did the speaking role of the Majordomo. The Prologue was sung in fairly clear English, the opera proper in German;



Eduard van Beinum

considering the text of the opera the effect was not as disconcerting as it may sound.

Verdi's "A Masked Ball" on Nov. 2 had a rousing performance the most important factor of which was Mr. Steinberg's conducting—from memory! Herva Nelli was called in as a replacement for Antonietta Stella, originally cast for the role of Amelia and sang well and dramatically in her best moments, though not without some wobbly tone production here and there. Jan Pearce as Riccardo and Robert Merrill as Renato were both in top form. Claramae Turner was a vigorous and vocally comprehensive Ulrica, and Sylvia Stahlman had good moments in the lyrical passages of the page's role, less successful ones in the more difficult arias. Others were Heinz Blankenburg, Lorenzo Alvary, Nicola Moscona, Howard Fried and Murray Kenig.

Albanese's Butterfly

"Madama Butterfly" at the Nov. 3 matinee found Licia Albanese acting the role with her usual skill and investing it with intensity, but with a

slender supply of voice for the larger aspects. Richard Lewis sang an excellent Pinkerton, and Katherine Hilgenberg was an uncommonly good Suzuki. Umberto Borghi made a debut as Sharpless, disclosing an agreeable voice but little temperament. The remainder of the cast included Virginio Assandri, Carl Palangi, Harold Enns, Colin Harvey, and Francesca Howe. Glauco Curiel conducted.

Sumptuous "Turandot"

"Turandot" on Nov. 5 was again a sumptuous production. Leonie Rysanek sang the Princess with inexhaustible power, beauty of tone, and a remarkable variety of expressive inflection. Eugene Tobin made a far better impression as the Prince Calaf than he did as Radames, and sang with notable brilliance and authority. Leyla Gencer was the Liu, appealing but vocally uneven. Excellent characterizations were offered by Howard Fried as the Emperor, Nicola Moscona as Timur, and Heinz Blankenburg, Virginio Assandri and Cesare Curzi as Ping, Pang and Pong. Francesco Molinari-Pradelli conducted not only with dramatic fervor but also with a keen sense of the instrumental niceties of the score.

Charming "Cosi"

Although several changes had been made in the cast, "Cosi fan tutte" on Nov. 6 was quite as charming as it had been the season before. Elisabeth Schwarzkopf was a radiant Fiordiligi, acting with endless resource and charm and bringing notable stylistic and vocal attainments to her singing of the big arias. Nan Merriman made her local operatic debut as Dorabella, winning success by her taste, restraint and vocal blandishments. Rita Streich was a new Despina, toning down the comedy, singing the coloratura passages flexibly, but contributing little to the melodic line. Richard Lewis was a fine Ferrando, and Heinz Blankenburg was always intelligent in his singing and adroit in his acting as Guglielmo. Lorenzo Alvary was an aristocratic Don Alfonso. Erich Leinsdorf conducted, keeping the whole in a restrained classical frame, but overlooking none of the sparkle or nuance.

Once "Tosca" got under way on Nov. 8 it was a fairly exciting performance. Dorothy Kirsten in the title role was in fresh voice and
(Continued on page 39)

New Music

Orchestra and Chamber Works by Piston

Walter Piston's music, while hardly new or revolutionary, has cut a place for itself in the modern repertoire for its craftsmanship and solid musical value. Well within this tradition are two of his works that have lately come into the Associated catalogue. They are the Second Suite for Orchestra and the Duo for Viola and Violoncello—both well-turned, sound pieces of music.

The Second Suite for Orchestra, written in 1947 for Antal Dorati and the Dallas Symphony Orchestra, is a four-movement work whose character, dance movements, and typical contrasts of tempos and form are a throwback to the Baroque suite. A slow Prelude and energetic Fugue are the first movement, followed by a Sarabande, an Intermezzo, and a Passacaglia and Fugue for the final movement.

Stylization More Extensive

The stylization is more extensive: harmonically, the work is solidly tonal, diatonic, and quasi-functional, using mainly the somewhat bland dissonances of French extraction that come from mixing notes of the diatonic scale. The fugues in the corner movements enter in solidly in I-V-I pattern, later progressing by strettos and other standard devices, upholding yet neatly commenting upon these cornerstones of Baroque practice. And the stately, quasi-dance character of the Sarabande in the second movement, as well as the frequent uses of pattern and motif are other knowing commentaries on this earlier era.

For all this, the mark of the composer is on these pages. Piston uses his orchestra (a large one, with winds in three's and brasses by three's and four's) with variety, ranging from the solid doublings and conventional scoring of the opening movement to the imaginative treatment of the Sarabande, whose hushed opening mood makes use of instruments in their less characteristic but interesting voicings—low flutes; oboes in middle register; low, muted strings; and stopped horns. Piston paints with separate colors here, special sonorities marking distinct melodic lines.

Nod to 12-Tone Practice

The closing Passacaglia seems like a curious nod to 12-tone practice. The theme, firmly though chromatically anchored in A minor, is a 12-note row, once repeated, whose first half is formed mainly of thirds, followed largely by half steps. Besides this, however, and the use of rhythmic and register displacements, there is little or no resemblance to 12-tone music; the counterpoints as the Passacaglia develops do not show the strict control of this technique. Curiously enough, there are moments similar to Bach's disjunct fugal and contrapuntal writing in his more unusual, chromatic works.

The Duo, dedicated to Sven and Kurt Reher, is something of a *tour de force*, like most ventures in this idiom that come off. It is no mean trick to keep interest alive over three movements of purely two-voice counterpoint. Piston succeeds, at times with considerable brio.

The style is, again, largely diatonic

and tonal, albeit occasionally square, rhythmically, and a bit dry in character, and with a bent towards more craggy dissonances than in the Second Suite. Strong rhythmic drive and effective uses of hemiola mark the first movement, alternating with cantando passages for the cello in its high register. The entire piece, incidentally, is expertly written for the instruments; it lies well and takes advantage of textures and colors, avoiding the over-use of multiple stops and other sometimes clumsy devices.

The flowing and quiet second movement, only 41 bars long, has notable nuances in its return to the first theme and in its closing chord—a C major triad, carefully spaced and scored for low sonorities. The brilliant fast movement that follows should come off with flair.

Two printing errors are found in this edition. Bars 47 of the first movement and 42 of the last have unclear or mistaken rhythms in the cello.

—David M. Epstein

Choral Music For Christmas

Robert Ward has written his own text for "That Wondrous Night of Christmas Eve", a work for unaccompanied mixed chorus (SATB) that creates an atmosphere of its own without resorting to any startlingly novel musical materials or devices. It is issued by Galaxy, which also has published Alexander Semmler's "Christmas Day in the Morning" for a cappella chorus (SATB).

From C. F. Peters comes a new Christmas anthem by Healey Willan. "Ye Shall Know That the Lord Will Come", for mixed voices (SATB) and organ, with optional solos. It reveals this composer's unerring touch in a rich but transparent texture. Peters also has issued three Christmas works of Dow Music Publishers. Lockrem Johnson has written his own words for his "Suite of Noels", a work of marked sensitivity and individuality. The five Noels are variously set for chorus, sometimes with solos, with and without accompaniment. Arnold Freed has set traditional texts in "Three Shepherd Carols", for mixed chorus (SATB), a cappella, interesting both in their spacing and harmonic coloring. More lyrical is his "From Out of a Wood (Carol of the Birds)", for mixed chorus (SATB) a cappella.

Boosey & Hawkes Contributions

Three Christmas publications of Boosey & Hawkes are Eric Smith's "Sing, O Sing This Blessed Morn", a carol anthem for mixed chorus (SATB) with piano; Three Christmas Carols by Praetorius, edited and arranged by Walter Ehret, with English texts, for mixed chorus (SATB) a cappella; and "Praise Ye the Lord" from the Christmas Oratorio by Saint-Saëns, also arranged by Mr. Ehret, for junior and senior choirs with piano or organ.

Don Gillis' "The Coming of the King", a carol for treble voices (SSA) with piano or organ, is issued by Mills Music. From Mercury Music Corporation come two of Harry Robert Wilson's modern settings of classic texts: "Love Came Down at Christmas", a setting of Herrick for mixed chorus (SATB) a cappella, and "A Hope Carol", a setting of Christina Rossetti for the same medium.

And last but not least, the Oxford

Book of Carols for Schools, arranged for unison singing from the Oxford Book of Carols by Percy Dearmer, Ralph Vaughan Williams, and Martin Shaw is a model of musical taste and handsome printing. It is issued by Oxford University Press. —R.S.

Soulima Stravinsky Writes Mozart Cadenzas

Soulima Stravinsky, son of the celebrated Igor and himself a very able pianist, has written 18 Cadenzas and 4 Fermatas for Mozart's Piano Concertos K. 238, 246, 365, 413, 466, 467, 482, 491, 503, 537, and 595, that are issued by C. F. Peters. They will be welcomed by pianists, for they are in excellent taste and they carefully preserve the proportions and functions of the classical cadenza as Mozart himself treated it.

Since the composer himself has left us in the lurch, every performer is faced with the problem of cadenzas in the many concertos for which none have come down to us. Mr. Stravinsky has not attempted to compose in an anachronistic style or on the other hand to dress himself out in Mozart's clothes, but he has written in a manner that blends well in each case and that reveals a close familiarity with Mozart's ways of thought and habits of writing. This volume should have a wide usefulness. —R. S.

Mills Music Adds Foreign Catalogues

Mills Music, Inc., has acquired the catalogues of several leading foreign publishing houses, including W. Paxton & Co., Ltd., of London; Pigot & Co., Ltd., of Dublin; and Edition Canzonetta of Berlin.

Pre-eminent in the field of educational and standard music, the catalogue of W. Paxton & Co. contains compositions for organ, chorus, piano, and voice, children's music, literature and text books, instrumental solos and ensembles by composers including Alec Rowley, Leslie Woodgate, Granville Bantock, Edric Cundell, Thomas Dunhill, Josef Holbrooke, Sigfrid Karg-Elert, Purcell, Mendelssohn, Handel, and Bach.

The catalogue of Pigot & Co., one of the leading publishers in Ireland, consists of material for piano, violin solos and ensembles, ballets and songs, instrumental collections and

studies, romantic and comic operas.

The catalogue of Edition Canzonetta includes compositions by the composers of contemporary Germany, including Hans Berry, Werner Bochmann, Heinz Kiessling, Simon Knapp, Josef Niessen, Peter Thomas, Gustav Trost and Will Williams.

Gustave Schirmer Retires From Firm

Gustave Schirmer has retired from active participation in the G. Schirmer music publishing firm. He has resigned from the presidency, which he held for the past 14 years, and will serve the company hereafter on a consultant basis. He has also resigned from the board of directors of the American Society of Composers, Authors, and Publishers.

The company's board of directors has named Rudolph Tauert as the new president. For the past 20 years, Mr. Tauert has been general manager of the Schirmer printing plant, which today produces the majority of the music printed in the United States. Mr. Tauert will continue to supervise the printing operation, with the assistance of Joseph Ross.

Mahler Society Announces Catalogue

A complete catalogue of works of Gustav Mahler will be published by the International Gustav Mahler Society. The society, whose honorary president is Bruno Walter, is also preparing a reprint of the revised score of the Symphony No. 8.

Over 3,000 pages of manuscripts and scores corrected by Mahler have already been photostated in preparation for the issuance of the complete edition of the composer's works.

Hansen Publishers Mark Anniversary

Copenhagen.—In celebration of its 100th anniversary, the Wilhelm Hansen Music Publishing Firm has issued a booklet entitled "A Century of Music, 1857-1957". The small booklet of 28 pages, 16 of which are photographed illustrations, offers a brief history of both the founding of the company and four generations of the Hansen family.

First Performances in New York

Orchestral Works

Bondeville, Emmanuel: *Symphonie Lyrique* (New York Philharmonic, Nov. 16)
Harris, Roy: "Ode to Consonance" (Brooklyn Philharmonia, Nov. 9)
Webern, Anton: *Six Orchestra Pieces*, Opus 6 (Pittsburgh Symphony, Nov. 12)

Choral Works

Schoenberg, Arnold: *Psalm Fragment*, Op. Posth. (Juilliard Orchestra, Nov. 8)
Stravinsky, Igor: "Canticum Sacrum" (Boston Symphony, Nov. 13); "The Star-Faced One" (Juilliard Orchestra, Nov. 8.)

Chamber Music

Kahn, Eric Ior: "Petite Suite Bretonne" (New York Chamber Ensemble, Nov. 10)
Rorem, Ned: "Sinfonia for Fifteen Wind Instruments" (New York Chamber Ensemble, Nov. 10)

Piano Works

Kurka, Robert: *Dance Suite* Opus 29 (One piano-four hands) (Appleton and Field, Nov. 12)
Poulenc, Francis: *Capriccio* (Appleton and Field, Nov. 12)
Rolon, Jose: *Three Danzas Indigenas Jaliscienses* (Jose Kahan, No. 14)

Violin Works

Reizenstein, Franz: *Sonata in G Sharp* (Raymond Cohen, Nov. 11)

Dance Music

Calabro, Louis: "The Purification" (Mary Anthony Dance Theatre, Nov. 10)

Portugal Contest Won by Russian

Lisbon.—The Concurso Internacional de Piano, Vianna da Motta, held at Lisbon from Oct. 14 to 21, opened the musical season at the capital, and proved to be one of the most important and exciting musical events in Portugal in years.

The idea of the competition was conceived by the eminent young Portuguese pianist, Sequeira Costa, in honor of his teacher, José Vianna da Motta, Portugal's greatest pianist and one of Europe's noted figures in music.

The 41 contestants represented 20 countries of Europe, North and South America, Africa, and Asia. Naum Charkman, of the Soviet Union, was winner of the first prize, which brought him over \$1,000 and a con-

cert tour. Second prize was won by Gleb Akselrod, of Russia, and third prize by Witez Magin, of Poland. Ivan Davis, the American contestant, was apparently the public choice for fourth prize, and when this was awarded the Portuguese Varela Cid, whose appearance brought forth scant applause, which gradually gave way to a stormy protest against the jury. Mr. Davis, when called upon the stage as winner of the fifth prize, was greeted with shouts and was recalled time and time again until it was found necessary to call order in the theatre. The sixth prize went to Mellinger.

The competition ended with a gala concert at the S. Carols Theatre, with Mr. Charkman as soloist in concertos by Rachmaninoff and Chopin. The Orquestra Nacional was conducted by Pedro de Freitas Branco.

—Katherine H. de Carneiro

Composers Corner

Robert Fairfax Birch's songs are being sung by several concert artists in their current tours. Gerard Souza is singing "It Is a Beauteous Evening"; Jan Rubes, "The Old Woman"; and Adele Addison, "Repose". Walter Carringer is singing "Sonnet" for the third season. Loren Welch also sang "The Old Woman" in his Town Hall recital in October. Mr. Birch, a baritone as well as a composer, sang the first performance of his cycle "The Waning Moon", settings of Chinese poems, at the concert of the Composers Group of New York on Nov. 19.

June M. Dickinson's march for military band entitled "High School Memories" was performed this fall in Geneseo, N. Y., by the United States Marine Band, Major Albert Schoepper, conductor.

Mabel Daniels' "Three Observations for Three Woodwinds" was performed on Nov. 24 at the Gardner Museum of Boston by members of the Boston Symphony, with Louis Speyer as oboist. Her new piece, "Carol of a Rose" is to be given five performances under G. Wallace Woodworth during the Christmas season. Two of these will be in the Memorial Church of Harvard University.

William Mayer's "Hebraic Portrait" was performed for the first time on Oct. 18 by David Broekman in his "Music in the Making" series. His "Hello, World!" (an orchestral trip around the world) has had several performances by Walter Hendl and the Dallas Symphony.

Paul Fetter has been commissioned by the Civic Orchestra of Minneapolis to write a work for orchestra and chorus. The composition, which is scheduled for performance May 2, 1958, is entitled "Of Earth's Image".

Jack Gottlieb is the recipient of the National Federation of Music Clubs' first prize award in composition, for his choral work, "Quodlibet". The other winner in the Young Composers Contest was **Robert Lombardo**, for his "Tre Laude", a sonata for Flute, Viola, and Contra Bass.

Ethel Leginska is at work on her third opera, "Joan of Arc", which has a libretto based on the Mark Twain book.

A filmed conversation with **Igor Stravinsky** was presented by NBC-TV on its weekly series "Wisdom", on

Nov. 17. The conversation was filmed on the eve of Stravinsky's 75th birthday at his home in California.

Ernst Toch's Third Symphony, which won the Pulitzer Prize in 1956, was performed by the Minneapolis Symphony, Antal Dorati, conductor, on Nov. 22, the exact date of the 100th anniversary of the birth of the MacDowell Colony's founder, Marian MacDowell. This is one of the highlights of the year-long observance of the 50th anniversary of the Colony.

Peter Jona Korn had a premiere performance of his Symphony No. 3 on Nov. 21, with the Los Angeles Philharmonic, under the direction of Edward van Beinum.

Prokofiev's opera "L'Ange de Feu" ("The Flaming Angel") has been recorded by the French firm Vega.

Mary Howe has spent October and November at the MacDowell Colony, completing recent compositions. The premiere of her four pieces for woodwinds and French horn is scheduled for Jan. 10 at the Library of Congress series in Washington. The pieces are titled "Lustig" ("Merry"), "Trub" ("Melancholy"), "Schwarz-mend" ("With enthusiasm") and "Mutig" ("Courageous"). Her Sonata in D, for violin and piano, was played in August by Frank Peckham, violinist, and his wife. Miss Howe will again work at the Huntington Hartford Foundation in California this winter. Last season while there she completed two orchestral sketches and several songs. "Three Hokku (after the Japanese)", songs for soprano, are being programmed by Adele Addison.

Works by **John Cage**, **Earle Brown**, and **Morton Feldman** were played at the first concert of the Composers' Showcase series, presented by The Nonagon, on Nov. 17.

Allan Biggs's Sonata in B flat for organ, originally published by Joseph Williams, Ltd., of London, is now available in North and South America from Mills Music, Inc. The work was given its premiere performance at Westminster Abbey by Sir William McKie.

Nicholas Vergotis' Autumn Song for String Orchestra received its United States premiere on Nov. 6 by the Orpheum Symphony, Tassos Prassopoulos, conductor. Other works that the orchestra will premiere include **Andreas Nezeritis' Symphony No. 1**, in G minor, Jan. 22; and

Manolis Kalomiris' Concerto Symphonic for Piano and Orchestra, March 12.

Teo Macero conducted a program of his works on one of the "Twilight Concerts" series at Carnegie Recital Hall. Included in the works performed were "Max and Walter", "C" for violin, viola and saxophone, "Le Grand Spectacle" and "The Ten Commandments".

Oxford University Press has announced that **Ralph Vaughan Williams** has completed his Ninth Symphony. The work is dedicated to the Royal Philharmonic Society, and will be premiered by that orchestra, under the direction of Sir Malcolm Sargent, at the Royal Festival Hall on April 2.

Virgil Thomson made a special trip to Europe on Nov. 1 to serve on the jury of the Queen Elizabeth International Music Competition in Brussels. This year's competition was devoted to composers. Mr. Thomson returned to New York on Nov. 6.

David Epstein has been appointed assistant professor of music at Antioch College, Yellow Springs, Ohio. This past summer, Mr. Epstein conducted 32 performances each of Bernstein's "Trouble in Tahiti" and Weill's "Lost in the Stars" at the Antioch Shakespeare Festival. He also composed the musical score for the festival production of "Julius Caesar". He is currently finishing a cycle of choral pieces, on texts by Carl Sandburg and working on an opera based on Hawthorne's novel "The Marble Faun".

Clifford L. Carter, vice-president and former sales manager of Carl Fischer, Inc., has been made vice-president in charge of sales and production. **Carl W. Burgstaller**, former assistant sales manager of the firm, has been appointed sales manager.

Thirteen composers from the far western part of the United States had their musical works performed on the tenth anniversary program of the Institute of Contemporary American Music in Hartford, Conn., on Nov. 24-25. The festival was sponsored by Hartt College of Music of the University of Hartford. The composers, some of whom will travel to Hartford for the festival, include **Ernest Bloch** of Oregon, **Ramiro Cortes** of Texas, **Leroy Robertson** of Utah, **George Frederick McKay** and **John Verrall** of Washington, and **Ingolf Dahl**, **Andrew Imbrie**, **Leon Kirchner**, **Ellis Kohs**, **William O. Smith**, **Halsey Stevens**, **Gerald Strang**, and **Adolf Weiss**, all of California.

Henry Cowell's "Music for Orchestra . . . 1957" received its American premiere performance on Nov. 1 in the opening subscription concert of the Minneapolis Symphony. Antal Dorati, who commissioned the work, conducted. The composition was first performed by the Minneapolis orchestra during its recent European and Middle East tour.

Contests

YOUNG ARTISTS' CONTEST. Auspices: YM & YWHA Association of New York. Open to young artists (pianists, violinists, cellists, and singers) who are ready for a major debut and who have not as yet made such a debut in New York City. Award: Debut recital in the Kaufmann Concert Hall, plus a

\$100 fee. Auditions will be held during March, 1958. Address: A. W. Binder, Music Director, YM & YWHA, Lexington Ave., at 92nd St., New York 28, N. Y.

QUEEN ELIZABETH OF BELGIUM INTERNATIONAL MUSIC COMPETITION. Award: 12 prizes ranging from \$3,000 to \$200. The next competitions will be held in Brussels in May 1959, for violinists and in May, 1960 for pianists. Open to musicians of every nationality, not under 17 years of age or more than 30 years of age. Address: Direction générale du Concours musical international Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11, rue Baron Horta, Bruxelles.

CHICAGO CHAMBER MUSIC SOCIETY AWARD. Auspices: Mrs. J. Dennis Freund. For a trio for piano, violin, and cello, not to exceed 15 minutes. Award: \$500. Open to composers of any nationality under 35 years of age. Deadline: June 1, 1958. Mss. are to be submitted under a pseudonym. Address: Miss Gwen Terrant, Room 825, Orchestra Hall, Chicago, Ill.

Robert Lombardo, of Hartford, Conn., was the winner of the \$100 chamber composition award sponsored by the New Friends of Chamber Music of Minneapolis. His composition "Canzonetta and Scherzo" for two flutes and piano will be played in Minneapolis on Jan. 13.

First prize winners of the International Contest for Musical Performers held in Geneva were **Petko Radev** of Bulgaria, and **Edmond Boulanger**, of France in Clarinet; **Rudolf Komorous** of Czechoslovakia in Bassoon; **Ladislau Konya** of Romania in Men's Voices; **Marta Argerich**, of Argentina in Piano (Women); and **Dominique Merlet** of France in Piano (Men). American participants who won awards include **Leslie Parnas**, cellist, of St. Louis; **Doris Mayes**, singer, of Philadelphia; **Nell Allen**, singer, of Louisiana; **Mary Mackenzie**, singer, of New Haven; **Jeanene Dowis**, pianist, of Dallas; and **Michael Ponti**, pianist of Freiburg.

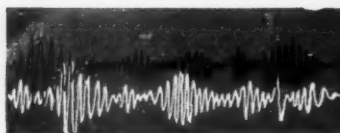
Winners of the Musicians Club of New York's Artists' Award Contest were **Gilda Muhlbaier**, violinist, \$500; **Jules Eskin**, cellist, \$500; and **Stanley Hoffman**, violinist, \$200. The three winners performed at the organization's first concert of the season on Nov. 3.

Sigma Alpha Iota American Music Awards

The Sigma Alpha Iota has announced the opening of its fourth cycle of American Music Awards. The composition contests follow the general pattern of the preceding three competitions.

They are open to American-born composers between 22 and 35 years of age. One contest calls for a choral work for mixed voices and the other for a piano solo. The award in each contest includes a \$300 cash prize, as well as premiere performances at the fraternity's 1959 National Convention, and publication of the works with all royalties reverting to the composers.

The judges, who will also contribute gift compositions to the fraternity's series of published works, royalties from which help sustain the over-all program, will be Quincy Porter, Norman Lockwood, and Alan Hovhanness.



New Recordings

New Recordings for Christmas

Each Christmas brings a new flood of recordings suitable to the season, many of them having great musical merit besides the special appeal of familiar, sentiment-laden melodies.

One of the most attractive of such disks is that made by the soprano Elisabeth Schwarzkopf and called "More songs you Love" (Angel 35530)***. Nine of the 13 songs in this album are traditional hymns, carols, and folk tunes associated with Christmas; two others are of a sacred nature (Franck's "Panis Angelicus" and the "Easter Alleluia"); the remaining pair are Brahms's "Sandmännchen" and Glück's "In einem kühlen Grunde". What sets this recording apart from similar ones—aside from Miss Schwarzkopf's remarkable singing, of course—are the unusually tasteful arrangements by Charles Mackerras for orchestra, chorus, and organ, which enhance the soloist's performances. In all cases they increase the expressive content of the original songs and words. Mr. Mackerras also conducts the performances.

Another feature of the record is the inclusion of the original version of "Stille Nacht", for soprano duet, guitar, and chorus. Miss Schwarzkopf sings both parts of the duet, and the familiar tune sounds fresh in its rarely heard setting.

"Christmas Concertos"

Vox Records' contribution to the season is "Christmas Concertos" (Vox PL 10.500)***. Included in the album are Corelli's Concerto Grosso No. 8, in G minor, Op. 6; Manfredini's Concerto No. 12, in C major, Op. 3; Locatelli's Concerto Grosso No. 8, in F minor, Op. 1; and Torelli's Concerto Grosso No. 6, in G minor, Op. 8. The first three are conducted by Dean Eckertsen, the last one by Rolf Reinhardt; the ensembles that perform are the Corelli Tri-Centenary String Orchestra, I Musici Virtuosi di Milano, and the Pro Musica String Orchestra of Stuttgart. This music from the late 17th and early 18th century is exceedingly beautiful and should need no recommendation; moreover, the specifically Christmas element of them will not mean much to most listeners, and these concertos can be enjoyed equally well throughout the year. Excellent performances in all cases.

No less than 25 works are included in "Christmas Hymns and Carols, Vol. I", sung by the Robert Shaw Choral under Mr. Shaw's direction (RCA Victor LM 2139)***. Almost all of them are well known, and they are sung in that remarkable combination of perfection and simplicity that marks the work of the Shaw Chorale.

One of the choral masterpieces celebrating Christmas is Berlioz's "L'Enfance du Christ", which only in

recent years has begun to win the public favor it deserves. It is given a superb performance by the Boston Symphony, conducted by Charles Munch; the New England Conservatory Chorus; and, as soloists, Florence Kopleff, contralto; Cesare Valletti, tenor; Gerard Souzay, baritone; and Giorgio Tozzi, bass (RCA Victor LM 6053)***. Berlioz writes in an intimate manner here, as suits the nature of the subject, but he is, if anything, more inspired than in his large-scale compositions. This, too, is a work that can be listened to profitably the year round, and it cannot be too highly recommended.

The full Hollywood treatment—lush string sounds, tricky orchestrations—are given to 13 familiar Christmas hymns and carols by the Hollywood Bowl Symphony under the direction of Carmen Dragon, who also made the arrangements. It is an expert job of its kind and should please many people. The record is called simply *The Music of Christmas* (Capitol P 8393)***.

Spanish Accent

Spanish and Latin American music of all sorts is brilliantly played by the Eastman-Rochester "Pops" Orchestra under the direction of Frederick Fennell (Mercury MG 50144)*** on an album called "Hi-Fi a la Espanola". The fare varies from Percy Faith's "Brazilian Sleigh Bells" to Turina's "La Oracion del Torero", from Lecuona's "Andalucia" and "Malaguena" to the Intermezzo from Granados' "Goyescas". "Benjamin's" "Jamaican Rumba", Fernandez's "Batuque", Texidor's "Amparito Roca", the Ritual Fire Dance from Falla's "El Amor Brujo", and Guarnieri's "Brazilian Dance" complete the list.

Zestful "Bohème"

Puccini: "La Bohème". Callas, Moffo, Di Stefano, Panerai; Orchestra and Chorus of La Scala, Antonino Votto conducting. (Angel 3560 B/L, \$7.96 or \$9.96). ***

For those who like their Puccini with emphasis alternately on the vox humana and full-organ, this is the ticket. The singers have a wonderful time—relishing their big moments of full-throated song, tasting at their leisure all of the nuances of vocal production which Puccini's gratefully curving lines permit them, and digging with gusto into his cupboardful of emotional and dramatic *pâte*. The spirit of the thing is infectious, and the listener cannot help being swept along with the zest of the performance.

Obviously aware of what was afoot, the conductor Antonino Votto gave his charges their heads completely (I defy anybody to anticipate his beat on more than ten pages of the score) and yet managed to achieve a unity of sorts, except in those ensembles where the singers happened not to be in complete agreement among themselves. With Puccini, more than any other composer I can think of, it is possible to have this spontaneous kind of performance and still come out with a satisfying, even exhilarating, result.

As Mimi, Maria Meneghini Callas sings more evenly, more flexibly and with more consistent beauty of tone than I have heard from her before, either on records or in person. She also creates a sweeter, more appealing vocal portrait than I had expected. Except on his highest and loudest notes, where he is inclined to over extend himself, Giuseppe di Stefano sets forth his Rodolfo in warm, glowing tones and with a combination of power and ease which he projects more successfully in recordings than he does on stage. Anna Moffo is an acceptable, though somewhat strident, Musetta, and Rolando Panerai employs his sonorous, fresh-sounding baritone with excellent results as Marcello. The chorus (including the children's chorus) and the orchestra, with whom Maestro Votto really exercised his authority, perform with incisive precision. —R. E.

Spellbinder

Wolf: *Lieder*. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. (Angel 35474, \$4.81 or \$3.98). ***

It is impossible to listen to this album of Hugo Wolf songs casually (that is, if anyone could think of listening to these masterpieces offhandedly), for Dietrich Fischer-Dieskau is one of those rare artists who immediately commands attention and holds his audience spellbound. As he sings these works, one forgets that he is listening to a beautiful voice but is only conscious of the music being recreated, which is about the highest praise to bestow upon a musician. Gerald Moore is equally inspired (listen to the accompaniment of "Alle gingen, Herz, zur Ruh") and is in complete rapport with the singer.

Mainly, it is through a melancholy world that Mr. Fischer-Dieskau leads us, but the proper touch of gaiety is there when Wolf requires it. The majority of the songs recorded here are set to texts by Goethe—Härfenspieler Lieder I, II, and III, "Erschaffen und Erleben", "Genialisch Treiben", "Phänomen", "Anakreons Grab", "Ob der Koran", and "Coptisches Lied, I and II. But also included are "Alle gingen, Herz, zur Ruh" and "Wer sein holdes Lieb verloren" (Geibel), "Verschwiegen Liebe" (Eichendorff), and "Lebe wohl", "In der Frühe", and "Fussreise" (Mörke). —F. M., Jr.

Vox Issues New-Speed Disks

Vox Records has issued its first disks at the speed of 16 2/3 revolution per minute. This is half the standard 33 1/3 rpm of today's long-playing records and, obviously, offers twice as much playing time, at \$6.95 a disk. Many of the new turntables are adapted to this slow speed, and this is the only device necessary for playing these recordings. The repertoire includes, to some extent, works already available on 33 rpm disks, but some of the performances will be new. Performances and engineering are up to Vox's usual high standard. The first five releases in the series, with the playing time, are as follows:

VXL 1: Tchaikovsky's "Romeo and Juliet" (Pro Musica Symphony of Vienna, Jonel Perlea conducting),

"Pathétique" Symphony (Filarmonica Triestina, Heinrich Hollreiser conducting), and Piano Concerto No. 1 (Friedrich Wuehrer, pianist; Pro Musica Orchestra of Vienna, Heinrich Hollreiser conducting). One hour, 37 minutes.

VXL 2: Beethoven's "Coriolan" Overture (Pro Musica Symphony of Vienna, Jascha Horenstein conducting), Violin Concerto (Bronislaw Gimpel, violinist; Bamberg Symphony, Heinrich Hollreiser conducting), "Emperor" Piano Concerto (Friedrich Wuehrer, pianist; Pro Musica Orchestra of Vienna, Heinrich Hollreiser conducting), "Leonore" Overture No. 3 (Pro Musica Symphony of Vienna, Jascha Horenstein conducting). One hour, 46 minutes.

VXL 3: Rimsky-Korsakoff's "Scheherazade", Bizet's "L'Arlésienne" Suites Nos. 1 and 2, Borodin's "Polovtsian Dances" from "Prince Igor" (Bamberg Symphony, Jonel Perlea conducting); Tchaikovsky's "Nutcracker" Suite (Bamberg Symphony, Marcel Couraud conducting). One hour, 58 minutes.

VXL 4: "Round the World... 'Round the Clock"—a "musical trip" including some 20 popular works that are characteristic of France, Spain, Austria, Italy, the Latin American countries, and the United States. "The longest record in history".

VXL 5: Beethoven's Fifth Symphony (Vienna Symphony, Otto Klemperer conducting), Schubert's "Unfinished" Symphony (Bamberg Symphony, Heinrich Hollreiser conducting), Dvorak's "New World" Symphony (Pro Musica Symphony of Vienna, Jascha Horenstein conducting), Prokofiev's "Classical" Symphony (Concerts Colonne Orchestra, Jascha Horenstein conducting). One hour, 55 minutes.



Joseph Eger

Round and Round

Around the Horn. Joseph Eger, horn; Isidore Cohen, violin; Sterling Hunkins, cello; Yaltah Menuhin, piano; RCA Victor Orchestra, Joseph Rosenstock, conducting. (RCA Victor LM 2146, \$3.98). ***

As player, teacher, transcriber, and encourager of composers to write for his instrument, Joseph Eger has probably done more to promote interest in the French horn in recent years than any other American. "Around the Horn" should help his cause, for it is a delightful record, at once entertaining, stimulating, and educational.

Mr. Eger opens this shrewdly pre-

"PSALMS WITH MUSIC"

18 Psalms for mixed choir and organ, for choral groups, choral directors, of all churches and faiths, \$5.00.

Republic Records Inc.

907 N. Harper Ave., Hollywood 46, Calif. Distributors Wanted.

Key to Mechanical Ratings

★★★★The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.
★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

sented program with one of the master-pieces for the instrument, Mozart's Horn Concert No. 3, in E flat major, K. 447, in which he is the superb soloist. He follows this with a succinct, but enlightening commentary on the history of the French horn, with illustrations as to how it has been used by major composers over the centuries.

The overside of the disk includes a variety of shorter works, including such novelties as Haydn's Trio in E flat major; Rossini's charming Prelude, Theme and Variations; and Leonard Bernstein's "Elegy for Mippy I" (written in memory of a dog). Mr. Eger also plays several transcriptions he has made to show the expressive range of the horn; these include Nos. 17 and 33 from Bartok's "For Children"; Gershwin's Prelude No. 2; David Guion's "The Harmonica-Player"; and two Schubert songs, "Serenade" and "The Trout".

—R. A. E.

Controversial "Messiah"

Handel: "Messiah". Adele Addison, soprano; Russell Oberlin, countertenor; David Lloyd, tenor; William Warfield, baritone. The New York Philharmonic, Leonard Bernstein, conductor. The Westminster Choir, John Finley Williamson, director. (Columbia M2L242, \$7.98)
★★★★

On Dec. 27, 1956, Leonard Bernstein conducted the New York Philharmonic in a performance of Handel's "Messiah", which both drew praise and aroused controversy—the controversy being over Mr. Bernstein's reorganization of the work.

As his basis he used the Victorian edition of the work by Ebenezer Prout and divided the three sections of the oratorio into two sections of his own, a Christmas Section and an Easter Section, resulting in the shifting of the individual arias and choruses. This recording of "Messiah" issued by Columbia not only contains Mr. Bernstein's revised version, but is also sung and performed by the same soloists, chorus, and orchestra he conducted at the Carnegie Hall concert.

It consists of two records in a bound volume, containing the text (in the revised order) as well as a lucid statement by Mr. Bernstein explaining his reasons for making changes.

Much has already been said for and against Mr. Bernstein's version, and this review will concern itself solely with the performance of the recording. Those who oppose this version from a historical and stylistic point of view will, understandably, not favor this recording, and those who are already convinced that Mr. Bernstein's version is a definite asset to the work, will be interested in the quality of performance it receives here.

It is basically a good recording. Mr. Bernstein conducts with spirit and drive; however, the major criticism is that the drive and exuberance at times become excessive, losing a true grandeur.

The chorus is well-trained and precise, though lacking a sufficient intensity of tone. This may well be attributed to the acoustical balance between chorus and orchestra. In an apparent effort to avoid having the chorus cover the orchestral texture, which comes through very well, a balance was reached at the expense of the chorus' strength and intensity of sound.

The four solo artists are excellent. David Lloyd sings with both a sureness of tone and a moving dramatic quality. The contralto part is sung by a countertenor, as it was at the first performance in Dublin in 1742. Russell Oberlin renders this part beautifully and flawlessly. He reveals a complete understanding of the style. With the exception of a few insecure pitches, particularly on the high sustained E in "The Trumpet Shall Sound", William Warfield's singing is magnificent; and Adele Addison's singing can most adequately be described as exquisite. Admirers of these two artists may find their singing alone worth the price of the album.
—P. C. I.

Mozart Quintets

Mozart: Quintet in B flat major, K. 174; Quintet in C minor, K. 406. Budapest String Quartet and Walter Trampler, viola. (Columbia ML 5191, \$3.98)
★★★★

Quintet in C major, K. 515; Quintet in G minor, K. 516. Budapest String Quartet and Walter Trampler, viola. (Columbia ML 5192, \$3.98)
★★★★

Mozart's string quintets are among his most staggeringly beautiful works and these performances by the Budapest Quartet with Walter Trampler playing the extra viola are uniformly eloquent, finished and heartfelt. In such movements as the introspective and melodically long-spun Adagio of the Quintet in B flat major, K. 174, the musicians achieve a silken smoothness and sheen of tone, yet one always feels the pulse of sincere emotion in their phrasing and accents. And in the overwhelming G minor Quintet, K. 516, a confessional work like the late Beethoven quartets, the artists rise to the challenge without letting themselves be seduced into roughness or excess. These are performances of great maturity as well as impeccable musicianship.
—R. S.

Autriculatrix

Anna Russell in Darkest Africa. "Hamletto"; "Backwards with the Folk Song"; and "How to Enjoy Your Bagpipe". (Columbia ML 5105, \$3.98)
★★★★

Those who do not know what an autriculatrix is (and who may suspect that it is something not quite proper) will be dazzlingly enlightened in Miss Russell's lecture-demonstration "How to Enjoy Your Bagpipe" from her Series "Wind Instruments I Have Known". She is not only an extra-



Following a concert in Indianapolis sponsored by the Community Concert Association, Leonard Rose was entertained by Mrs. Paul S. Jacques, board member. From the left: Morey J. Doyle, president of the local association; Mrs. Jacques; Mr. Rose; Izler Solomon, conductor of Indianapolis Symphony; Mrs. Guy Morrison, board member

ordinary autriculatrix but an inexhaustibly funny comedienne. Her "Hamletto" may not be one of her very best pieces, but it has marvelous "asides", and the other two are among her most hilarious works. Only an expert musician could eviscerate the folk song so devastatingly, and the wind instruments inspire her to new heights. I thought that Miss Russell had done everything possible with the French horn, but with the bagpipe she has surpassed herself.
—R. S.

Heavenly Flutes

Mozart: Four Quartets for Flute and Strings, in D major, K. 285; in G major, K. 285a; in C major, K. 285b (Anh. 171); in A major, K. 298. Poul Birkelund, flute; Arne Karecki, violin; Herman Holm Andersen, viola; Alf Petersen, cello. (Vanguard VRS 1006, \$4.98)
★★★★

Haydn: Six Trios for Flute and Strings, Op. 38. Poul Birkelund, flute; Arne Karecki, violin; Alf Petersen, cello. (Vanguard VRS 1008, \$4.98)
★★★★

Mozart's flute quartets, composed in 1777 and 1778, for a wealthy Dutch amateur flutist, may not be Olympian but they are certainly Elysian. The composer's exquisite ear for sonorities and colors, his melodic felicity and natural grace make this music not only treasurable in itself but invaluable to flutists. Poul Birkelund and his colleagues are all Danish artists, active in Copenhagen. Mr. Birkelund has a pure, exceptionally

pellucid and mellow tone, and he plays with the utmost sensitivity. The string players blend with him, achieving a flawless ensemble. Especially notable in their performances is their aristocratic taste in such matters as phrasing, tempo, and tone color.

The Haydn trios will come as a revelation to most music-lovers. They were published in the 1780s, and there are parts in the British Museum which Haydn himself authenticated. The reasons for Haydn's beginning to compose flute music in his fifties are recounted by Joseph Braunstein in his notes for this album. These six divertimenti were commissioned by Haydn's London publisher, William Forster, who issued about 130 of his works between 1781 and 1787.

And what of the music? It is beguilingly beautiful. The trio has a special attraction for the greatest masters, for it offers a challenge that is in some ways even more exciting than that of the quartet. In these lyric and transparent divertimenti Haydn does not display his virtuosity as a contrapuntist or musical architect. It would be out of character in such unpretentious and simple music. But what felicity, what invention, what verve! The performances are crystalline.
—R. S.

Angel Records has selected 12 songs from two previously released ten-inch albums of eight songs each made by the Obernkirchen Children's Choir and released them on a 12-inch album (Angel 65038)★★★★. "The Happy Wanderer" heads the lists of songs sung by the popular children's choir, which is conducted by Edith Möller.

a French

HOMAGE TO GEORGE GERSHWIN

Fantaisie Concertante by
ROBERT BERGMANN

Recorded by

Piano soloist, MARIA-THERESE GAERTNER, with the Philharmonic Orchestra of Paris, conducted by the composer.....

EUPHONIA

Recordings of the most successful symphonic works

Available at
COLONY RECORD AND RADIO CENTER
1671 Broadway (at 52nd Street)
New York 19, New York
Mail orders accepted

In France:
DURAND AND CO.
4 Place de la Madeleine
Paris

ORCHESTRAS in New York

Cluytens Guest Conductor With Philharmonic

New York Philharmonic, Andre Cluytens conducting. Carnegie Hall, Nov. 7:

Prelude to "Die Meistersinger" . . . Wagner
Symphony No. 4 Brahms
Symphony No. 2, for String Honegger
Orchestra "Daphnis et Chloe", Suite No. 2 Ravel

Andre Cluytens, Belgium-born French conductor, who made his United States debut last season with the Vienna Philharmonic, led his first concert with the New York Philharmonic on this occasion. Mr. Cluytens, who is permanent conductor of the Paris Conservatoire Orchestra and regular guest conductor of major orchestras in France and Germany, will continue to lead the Philharmonic in a four-week engagement.

At this concert Mr. Cluytens showed himself to be an experienced and thorough technician, and a sensitive musician, obviously deeply attached to the music he was performing. The orchestra responded to his demands and there appeared to be a warm and cordial rapport between them. The concert as a whole was well performed but none of the pieces seemed to take to the air. It was an evening that lacked the spark of inspiration. The Brahms Symphony, the major work on the program, was given a technically thorough, though interpretatively less penetrating reading, the most successful of the movements being the third. In the other three movements, Mr. Cluytens took certain liberties, which, though at times quite lovely in themselves,

seemed to distract from the structural cohesiveness of the work.

Mr. Cluytens has a distinct personality of his own, and though it may not have been shown at its fullest at this concert, the influence of new conductors will inevitably result in broadening of the orchestra's perspective. —P. C. I.



Johanna Martzy

Juilliard Offers Choral Novelties

A choral concert of major importance was given by the Juilliard Chorus and Orchestra under Frederick Prausnitz in the Concert Hall of the school on Nov. 8. It brought the New York premiere of Schoenberg's "Psalm Fragment", for speaker, mixed chorus and orchestra; Stravinsky's "The Star-Faced One", a cantata for male chorus and orchestra composed in 1911, also in its local premiere; and Hindemith's "Apparebit repentina dies", for mixed chorus and brass choir, composed for the Harvard Symposium on Music Criticism in 1947. Seven of Virgil Thomson's transcriptions of the Brahms organ chorale preludes for orchestra were played after the Schoenberg work. —N. P.

Brooklyn Philharmonia Plays New Harris Work

Brooklyn Philharmonia, Siegfried Landau, conductor; Byron Janis, pianist; Brooklyn Academy of Music, Nov. 9:

"Der Freischütz" Overture Weber
Piano Concerto No. 2 Rachmaninoff
"Ode to Consonance" Roy Harris
(First New York performance)
Symphony No. 4 Brahms

To begin its fourth season, the Brooklyn Philharmonia presented three very familiar works and also gave the first New York performance of a short work by Roy Harris, "Ode to Consonance".

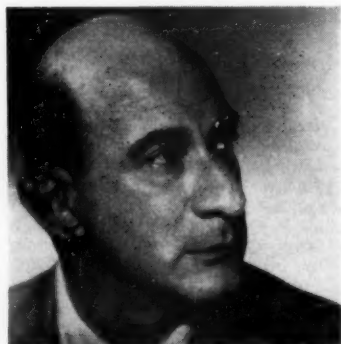
Siegfried Landau, a very spirited conductor, almost always plays a new work for his Brooklyn audiences. The Harris piece was commissioned by Phi Mu Alpha Sinfonia for its 1956 national conference in Cincinnati, where it was premiered under the direction of Thor Johnson. It is in three sections, beginning with a movement in free contrapuntal style and concluding with an extremely inventive double fugue. The piece made a very good first impression. Its texture and orchestration should find favor with many ensembles.

Byron Janis gave the Rachmaninoff concerto a rousing performance. His playing was at all times absorbing,

and brought forth hearty response from the audience. —W. L.

Johanna Martzy Makes New York Debut

Nov. 9.—Johanna Martzy, young Hungarian-Swiss violinist, made her New York debut on Nov. 9 with the New York Philharmonic, Andre Cluytens conducting. She was soloist in Bach's Violin Concerto in E major and Bartok's Rhapsody No. 1 for Violin and Orchestra. In the Bach, Miss Martzy displayed an extraordinarily beautiful tone, never uncomfortably thick, always of sufficient carrying power. Combined with technical assurance and a firm sense of structure, she brought out the concerto's rich lyric content with tenderness and understanding. Under Mr. Cluytens' direction the accompaniment was full and in proper proportion to the solo violin. The poignantly melodic Bartok Rhapsody was played with rhythmic verve, and the individual qualities of the score as well as its strong national flavor were brought to the fore without an excess of sentimentality. Brahms's Symphony No. 4 and the Prelude to Wagner's "Die Meistersinger" were repeated from previous programs. —D. B.



Helen Merrill

William Steinberg

Steinberg Conducts Webern Six Pieces

Pittsburgh Symphony, William Steinberg, conductor. Carnegie Hall, Nov. 12:

Symphony No. 94 ("Surprise") . . . Haydn
Six Orchestral Pieces, Op. 6 Webern
(First New York performance)
Symphony No. 8 Bruckner

This refreshingly unconventional program of Viennese masters of three centuries displayed William Steinberg and the Pittsburgh Symphony to best advantage. It seems incredible that the wonderful Six Orchestral Pieces of Anton Webern have had to wait 47 years for a New York premiere, but it is a consolation that when they finally were performed, that they were interpreted so consummately. Mr. Steinberg had obviously absorbed every strand of this exquisite and recondite score into his inmost being, and the orchestra played with the greatest delicacy and skill.

Like Berg, Webern composed with such mental discipline, emotional abundance and technical skill that his music can be immediately absorbed by willing listeners, even though they may not know a twelve-tone row from a C major scale. These Six

Pieces were finished in 1910, after Webern had been studying with Schoenberg for six years, but they are not examples of strict twelve-tone procedure.

Within an incredibly short space of time (about nine minutes for all six) Webern succeeds in compressing six rounded, concise, and satisfying musical epigrams. The unusual scoring, widely-spaced intervals, almost agonizing harmonic tensions, and unearthly sonorities of this music do not explain its hold upon the listener. Rather it is the fact that each piece is a complete musical expression, part of a larger world of musical thought and experience, but enough in itself to evoke those larger worlds. Like some of the great mystics, Webern actually succeeded in seeing the world in a grain of sand.

Bruckner's Eighth was also conducted by Mr. Steinberg with the selfless love that such music requires. His belief in it, his sense of the Baroque splendor of its style, his comprehension of its religious ecstasy, his unflagging energy in sustaining its heroic sonorities made this performance a memorable one.

The tremendous ovations that followed both the Webern and Bruckner performances led to some searching reflections on the practices of our conductors. Webern, it is true, is something of a challenge, even today, but what excuse is there for the tardy recognition of Bruckner as one of the greatest of symphonists? Critics, it is true, have written stupidly and missed the point. But the public has not. The last time Bruno Walter conducted the Eighth here the audience shouted its thanks, just as it did for Mr. Steinberg. —R. S.

Stravinsky Cantata Presented by Bostonians

Boston Symphony, Charles Munch, conductor. Gary Graffman, pianist; Blake Stern, tenor; Donald Gramm, baritone; Schola Cantorum, Hugh Ross, conductor. Carnegie Hall, Nov. 13:

Symphony in G minor, K. 550 Mozart
"Canticum Sacrum" Stravinsky
(First New York performance)
Piano Concerto No. 1 Brahms

New York, and this reviewer, had their first opportunity to consider first-hand the controversial "Canticum Sacrum" of Igor Stravinsky at the opening concert of the Bostonians' New York season. "Sacred Canticle in Honor of Saint Mark" is the full, translated title of this 17-minute cantata commissioned by the city of Venice and performed there in the Cathedral of San Marco during the festival of 1956. The Venetians paid

A NEW SERVICE FOR Concert Artists!

YOUR BROCHURE MAILED TO CONCERT BUYERS COAST-TO-COAST

Latest Addresses at:

Orchestras • Opera Companies • Schools
Music Clubs • Impresarios • Etc.

Public Relations Correspondents

Concert Publicity Specialists

119 West 57th Street • New York 19

Telephone: COLUMBUS 5-2165

GYORGY SANDOR
Pianist
THE FRIEDBERG MANAGEMENT
113 W. 57th St., New York 19, N. Y.

GANZ
Steinway Piano Decca Records
Hotel Pearson
Chicago 11, Illinois

MARY BOTHWELL
Soprano
Personal Management: Betty Smith Associates,
15 E. 40th Street, New York 17, N. Y.

DEAN ECKERTSEN
Conductor
VOX RECORDS
"incontestable authority"
Disques—Paris

JOHN HERRICK
BARITONE
Concert — Radio — Oratorio
Teacher of Singing
171 W. 71 St., New York 23, N. Y.—TR 7-7594

a considerable sum for this piece, as commission fees go these days—over seven million lire, according to rumor, or about \$12,000—and this figure, plus the brevity and austerity of the work, provoked many of the town-folk to the opinion that they had been robbed.

Maybe they were. Persons of my acquaintance who have heard the cantata as many as four times say it improves with each hearing. Others say it sounds just as bad the fourth time as the first. After a single hearing I am not prepared to take sides.

The work is built on dodecaphonic principles, that is to say 12-tone-row principles, and it has all of the arithmetical, and often esthetically shocking, logic of the system. It is a terse intellectual exercise in the setting of Biblical texts in five brief sections, the second with tenor solo, the fourth with baritone solo. The instrumentation calls for full winds (except clarinet), violas, basses and organ. The orchestration, except for occasional bursts of fortissimo, is fragmentary, scattered and mainly coloristic or canonical in application. The chorus develops some intricate polyphony which I suspect might, on fuller acquaintance, prove to have considerable charm. As a whole, however, the work has no immediate sensuous appeal, and one's first impression is dominated by that prune-like aridity that set in with Stravinsky when he began experimenting with atonality. Too much head and too little heart is the critical estimate one arrives at almost automatically. The soloists and the chorus carried out their assignments with palpable musicianship and, considering the material, a good deal of assurance.

It has been our pleasure to observe the steady growth of the American pianist, Gary Graffman, from a young musician of apparent promise to a finished artist fully capable of encompassing the broad dimensions and the heavy technical demands of Brahms's D minor Concerto. The opening Maestoso invites banging to keep up decibel-wise with the resounding orchestra. But Mr. Graffman has developed a deeper strength which allows him to deliver power and tone which come, so to speak,



Ronnie Rojas
Gary Graffman

from the soul of the instrument, not from tortured, perilously hard-driven strings. The Adagio, on the other hand, was quietly stated with supple hands producing the limpid, caressing tones required to evoke Brahmsian song. The audience was genuinely moved and rewarded the young pianist with a storm of applause.

Throughout the evening, Mr. Munch and his men seemed somewhat less than their usual suave, elegant selves, and the G minor Symphony wanted considerably in freshness and delicacy of touch. —R.E.



Andre Cluytens, Bidu Sayao

Philharmonic Gives Varied Program

New York Philharmonic, Andre Cluytens conducting. Aldo Ciccolini, pianist; Bidu Sayao, soprano; Maureen Forrester, contralto; Women's Chorus of the Westminster Choir, John Finley Williamson, director. Carnegie Hall, Nov. 14:

Symphony No. 35 in D major Mozart (K. 385)
Prelude to "Khovanchina" Mussorgsky
"La Damoselle Elue" Debussy
Symphonic Variations Franck
Concertino Honegger
"Leonore" Overture, No. 3 Beethoven

A curiously misshapen program with plenty of variety if little coordination, the above list nevertheless found considerable favor with one of the orchestra's larger audiences of the season. If you like easy Mozart, what better than the "Haffner" Symphony? The most lushly Debussyish of Debussy?—why not the youthful "Blessed Damsel", that epitome of early Impressionism from the composer's Prix de Rome period? Or genteel jazz, equally pubescent?—the tentative, inoffensive little Concertino of Honegger, of course. But, for a soloist there must be some red meat, so—the Franck Symphonic Variations. The "Khovanchina" prelude got in obviously on its merits as a *bon-bon*, and the "Leonore" No. 3 brought up the rear simply as something respectable, if irrelevant, to bring the clock around to 10:30.

The Debussy cantata is an almost embarrassingly pretty work with an unrelieved sensuousness of sound which the composer happily learned to dilute with drier, less viscid ingredients in his maturity. The two soloists and chorus wisely attempted no violence upon it and were content to leave its sweetness and frank sentimentality untouched. Though some of her bigger and higher tones were a bit forced, Miss Sayao sang the principal solos with much charm and style. The dark, satiny tones of Miss Forrester were so ethereally beautiful that one could only regret Debussy's decision to give only a small part to the contralto. The chorus sang discreetly with a nice blend of voices and good balance, and Mr. Cluytens, sensitive interpreter of the French spirit that he is, conducted *con amore*.

Mr. Ciccolini impressed as a pianist who probably had more trumps in his hand than he ever got a chance to play. The Franck piece, while it

is a work of considerable power, is not a particularly good vehicle in which to display the multiple assets of a pianist. Neither is the facile, but not really showy, Concertino of Honegger. We can only say that Mr. Ciccolini, a personable young Italian, is clearly a technician of considerable accomplishment whom we would like to hear again in a different kind of music—something offering wider latitude of emotional and intellectual expression. A willowy molding of the Symphonic Variations was not a good enough compromise. —R. E.

Munch Conducts Vaughan Williams Eighth

Boston Symphony, Charles Munch, conductor. Carnegie Hall, Nov. 16, 2:30:

Concerto Grosso for String Orchestra, Op. 6, No. 12 Handel
Symphony No. 8 Vaughan Williams
Symphony No. 4 Brahms

An afternoon of music that was both superbly performed and deeply moving was afforded at this concert. The quality of the string section of the orchestra is well known, and indeed they more than lived up to their reputation in the opening Handel

work. It was beautiful in sound and interpretatively moving.

The Vaughan Williams symphony, though less than two years old, is by no means new to music-lovers, having already been issued by two recording companies and performed previously in New York by the Philadelphia Orchestra. It is a strong and compelling work, handled with the skill expected from an octogenarian composer, yet ever fresh and full of imagination and vitality. After this hearing, this writer felt that, despite the interest and control in the second and fourth movements and the lyric and beautiful close of the third, in stature and depth the first movement rises above the others and stands as the strongest and most moving. Mr. Munch conveyed a deep understanding of the score and the orchestra responded to all his demands.

The performance of the Brahms symphony had depth and conviction. The slow movement was performed with a beauty and breadth one does not encounter often, and each variation of the final movement led inevitably to the next, resulting in a performance that was majestic, stately and noble. —P. C. I.

(Continued on page 32)

LUISILLO'S

Ballet Espagnol

MADRID, SPAIN

announces

the appointment of

Philip Ames-Fein

as Permanent Conductor

Now on tour in Spain, Australia, New Zealand

ANTON ROCCO GUADAGNO

Permanent Conductor

- Opera Internacional de Mexico City
- Washington Summer Opera Festival
- Connecticut Opera Association

Guest Conductor

- Sinfonica Nacional de Guatemala

"... excellent interpretation . . . beautiful musical contrasts."
—El Nacional, Mexico, D. F., Oct. 10, 1957
"... communicated intensity . . . the works were songful, exciting, atmospheric, expressive and very much alive."
—NY Times

Address: Carnegie Hall Studio 854, New York 19, N. Y.

OLIVE MIDDLETON SOPRANO

Available: Opera—Concert—Radio

171 W. 57th St., New York 19, N. Y. CI-6-1281

Robert MUELLER

AMERICAN PIANIST

"... a red blooded conception combining technical bravura with rhythmic dash." Schonberg, N.Y. Times, 3rd NY recital, Carnegie Hall, Oct. 26, 1957

2nd TRANSCONTINENTAL TOUR

National Artists Corporation Luben Vichey, President, 711 5th Ave., New York 22, N. Y.

ORCHESTRAS in New York

(Continued from page 31)

Cluytens Introduces Bondeville Symphony

New York Philharmonic, Andre Cluytens conducting. Bidu Sayao, soprano; Maureen Forrester, contralto; Women's Chorus of the Westminster Choir, John Finley Williamson, director. Carnegie Hall, Nov. 16:

Symphony No. 35, D Major ("Haffner") Mozart
"Symphonie Lyrique" Bondeville
(First United States performance)
"La Damselle Elue" Debussy
Overture, "Leonore" No. 3 Beethoven

Let the tale of this concert be sad and brief. Its only novelty was the "Symphonie Lyrique" by Emmanuel de Bondeville, a French composer born in Rouen in 1898 and now active in Paris as a conductor. It was published this year. The program notes, with (possibly unconscious) humor, are interspersed with mentions of the lavish cuts made by Mr. Cluytens in the score—16 pages in the first movement, seven pages in the second, and 37 pages in the third and last movement. After hearing this dreary hodge-podge, one can only voice one's astonishment that Mr. Cluytens did not cut the whole thing. The themes are shapeless and banal, the music never gets anywhere in terms of form or organic development, and the scoring is messy in the extreme. I need only add that the orchestra played it very sloppily. —R. S.



Eugene List

Eugene List and Knickerbocker Players

Carnegie Recital Hall, Nov. 17.—Back home after a month on the road, Eugene List and a band of 12 musicians (the Knickerbocker Players) flooded Carnegie Recital Hall with joyous music making. Mr. List was heard as soloist in Bach's Concerto No. 1, in D minor, Shostakovich's Piano Concerto, Liszt's early Concerto for Piano and Strings ("Malediction"), and Hershy Kay's reconstruction of Gottschalk's Tarantella for Piano and Strings. Mr. Ligotti, trumpet soloist, was heard to good effect in Torelli's Concerto for Trumpet and Strings. As an encore, Mr. List played Gottschalk's delectable "Banjo".

The great success of the afternoon was the Shostakovich Concerto. Mr. List has been identified with the work since he introduced it as a boy of 16 back in 1934 with the Philadelphia Orchestra. In a chamber setting it takes on a clarity of purpose that is often lost in symphonic surroundings. The tunes come across crystal clear; the fun becomes hilarious; and its sensitivity genuine. The last move-

ment which often sounds like a hit or miss affair in its melange of moods, gains a shape not unlike a county fair, and in this guise one accepts all with a Saroyan-like optimism. Mr. List captivated and convinced us in a brilliant performance. —E. L.

New York Chamber Soloists

Carnegie Recital Hall, Nov. 16.—A varied program featuring the exquisite singing of Adele Addison and the delicate ensemble work of the New York Chamber Soloists had the audience cheering at this concert. Singing in three contrasting works: "Die Serenaden", Op. 35, by Hindemith, Cantata No. 209 "Non so che sia dolore" by Bach; and "Pribautki" ("Chansons Plaisantes") by Stravinsky, Miss Addison proved that she has the temperament of a star.

The music itself was diverting. The Mozart Flute Quartet in D major, K. 285, which opened the program, was delightfully played by Martin

OPERA at the Metropolitan

(Continued from page 12)

let himself go and the humor really bubbled.

Most of the cast were familiar to their roles. A newcomer was Margaret Roggero, who both sang and acted the role of Berta expertly. Her dark, voluptuous voice was surprisingly agile, and she exploited the comedy in her aria without spoiling it through excess.

Roberta Peters has returned to the company after a season's absence with a notably richer and more colorful voice. Technically, she was in fabulous form, darting through the most impossible cadenzas as if they sang themselves. Even in the upper range, there were more roundness and nuance in the tone. Dramatically, too, her Rosina was very deft, not merely in the solos but in all of the ensembles. I wish that she would whittle down the ornamentation of the part somewhat, not because I do not delight in her exciting virtuosity but because I am sure that it would be even more enjoyable if it were not so lavishly applied. But this is a role which invites brilliance and freedom of execution, and Miss Peters wings her way through the floriture with impeccable lightness and security.

Frank Guarrera was a wholly believable and winningly mischievous Figaro. He had a tendency to thicken and push his voice in solo arias for the sake of "big" tone, but when he

Orenstein and assisting members of the New York Chamber Soloists. The Hindemith is an esoteric exercise in groupings; using the soprano, oboe, viola and cello, he carves a series of touching vignettes. Each of the instruments appears as a solo, as well as a partner in a duo, trio or quartet. As performed by Miss Addison, Mel Kaplan, oboe, Ynez Lynch, viola, and Jules Eskin, cello, all the sentiment and drama in the piece were convincingly portrayed.

The Bach cantata is one of the few he wrote to an Italian text. It is a sunny creation with a closing aria that is full of Neapolitan touches. Some were so hard to believe that I referred to the Breitkopf edition, which bore out the sudden twists of Bachian harmonic progressions.

The Stravinsky morsel was indeed choice. Four satiric songs scored for soprano and eight instruments. In seven minutes it traverses a number of gay, sardonic moods. Given a first-rate performance under the leadership of Margaret Hillis, it brought the program to an enjoyable close. —E. L.

was not resorting to this artificial production he sang fluently and warmly. Like the others, he was as communicative in his ensemble singing as in his solo work, always a sign of superior artistry.

Cesare Valletti was a silken-voiced Count Almaviva. His loss of weight has given him added distinction of stage presence without robbing his voice of its lustre and caress. Cesare Siepi (as Don Basilio) sang the "Calunnia" aria with great gusto and kept the audience in gales of laughter, as did Fernando Corena, who rose from a bed of influenza to appear as Dr. Bartolo. He sang so well that very few of his listeners probably suspected that he had been ill although the aria "Un dottore di mia sorte" was omitted, in view of his indisposition.

The others were George Cehanovsky, as Fiorello; Alessio De Paolis, as a Sergeant; and Rudolf Mayreder, as Ambrogio. The chorus was in top form, and the performance sent everyone away with light hearts. —R. S.

Other Performances

In the Metropolitan's production of "Eugene Onegin" on Nov. 8, Giulio Gari sang the role of Lenski, substituting for Richard Tucker. In "Tosca" on Nov. 12, Louis Sgarro replaced Ezio Flagello in the role of the Jailer, who in turn replaced Fernando Corena in the role of Leporello in the



Sedgwick LeBlanc

Fernando Corena as Bartolo

"Don Giovanni" performance on Nov. 13. In the latter performance there were three other replacements: Nicolai Gedda appeared as Don Ottavio, Laurel Hurley as Zerlina, and George London sang the title role.

Other Opera

American Opera Repeats Gluck Work

The New York debut of the brilliant young Italian soprano Anita Cerquetti was the brightest spot in the performance of Gluck's "Paride ed Elena", given by the American Opera Society in Town Hall on Nov. 5. It is a pity that she had only one aria to sing near the close of the opera, for her superb voice and dynamic delivery had a galvanic effect upon an evening that had been distinctly sluggish up to that point.

The Gluck opera first was introduced to New York by the American Opera Society on Jan. 15, 1954, and was immediately acclaimed as a masterpiece that (like so many others revived since then by the Society) has been unjustly neglected. Two of the members of the cast appeared in the repeat performance. Mariquita Moll (called suddenly from the West Coast when Phyllis Curtin was prevented by illness from appearing) again took the role of Elena. And Laurel Hurley was again heard in the role of Amore. The new members of the cast were David Poler, as Paride, and Miss Cerquetti.

One cannot venture too far on the basis of some recitative and one aria, but it was obvious that Miss Cerquetti has an enormous voice of stirring quality that is flexible and secure throughout a wide range. She is obviously unworried about dieting or chic, and concentrates on singing, which is a policy that might well be recommended to some other sopranos of our day. Already known to many music-lovers through recordings, she should return to New York soon in person, in a more extensive and rewarding role. Hers is a truly sensational voice.

Miss Moll looked lovely and produced some beautiful phrases. If her performance this time was not as impressive as it had been three years ago, the hurried circumstances of the preparation might well be the reason. Miss Hurley again sang the charming role of Amore with prevailingly limpid tones. Mr. Poler, unfortunately, was not in good voice and he sang the music more in the style of Mascagni than that of Gluck. His lower voice was sometimes almost inaudible and the floriture quite escaped him. Arnold Gamson and the orchestra hit a few "clinkers" but performed spiritedly, and the chorus sang lustily and well. —R. S.



The Cavalcade of Song gave a concert on Nov. 15 in Milwaukee sponsored by the Milwaukee Civic Concert Association. From the left: Mrs. Gregoria Karides Suchy, president of the local association; Ralph Hunter, conductor of the Cavalcade; Carol Jones, soloist; and Mrs. Karl Brechler, vice-president



OPERA at the City Center

Macbeth

Nov. 5.—Aureliano Neagu, Italian baritone, made his American debut in the title role of "Macbeth" in this performance. A singer of intelligence and dramatic force, Mr. Neagu's effectiveness was limited only by the size of his voice. Good in quality, it nevertheless sounded small beside the rich bass tones of Joshua Hecht, the Banquo, and when used at the full there was obviously no reserve left on the singer's part. Nevertheless, Mr. Neagu made the most of his vocal resources, coloring the voice appropriately and making good use of pianissimo tones. Dramatically, the singer conveyed Macbeth's varying emotions with a restrained intensity that made his wilder reactions in the ghost scene doubly effective.

Irene Jordan repeated her successful portrayal of Lady Macbeth; Mr. Hecht employed his beautiful voice to good effect as Banquo; and John Drury gave an account of Macduff's aria that fortunately avoided flamboyance and yet was beautifully phrased. Arturo Basile again conducted with resilience, sensitivity, and dramatic momentum, and the orchestra responded with some first-rate playing.

—R. A. E.

Turandot

Nov. 6.—Two members of the cast of the Nov. 6 performance of Puccini's "Turandot" took their roles for the first time with the New York City Opera: Peggy Bonini, as Liù, and Chester Ludgin, as Ping. Miss Bonini captured the pathetic character of Liù without descending into sentimentality and she sang it appealingly. Some of the top tones could have been freer and more luminous in quality and certain phrases could have been smoother, but there was no question of her suitability for the role.

Mr. Ludgin, too, was dramatically adept and sang the delightful music with point and skill. His voice over-weighted those of David Williams and Paul Huddleston, as Pang and Pong, but their voices were too light. Mr. Ludgin never sang too loudly.

Frances Yeend and Giuseppe Gismondo once again came through their fearsome roles (as Turandot and Calaf) with fresh voices. The others, in familiar roles, were Richard Wentworth, as Timur; Loren Driscoll, as the Emperor; Arthur Newman, as a

Mandarin; and Michael Arshansky in the nonsinging role of the Persian Prince. Julius Rudel again conducted with praiseworthy fire and control of his resources, and the audience was wildly enthusiastic.

—R. S.

Abduction from the Seraglio

Nov. 7.—Beverly Bower sang the role of Constanza for the first time with the New York City Opera Company, and Michael Pollock took the role of Pedrillo for the first time, at this performance. The emphasis in this handsome and fast-moving production is upon dramatic vigor. Therefore, the absence of distinguished and very beautiful singing was not as strongly felt as it would have been in a soberer and more stylistically-minded production.

Miss Bower performed with creditable dramatic understanding and assurance, but it cannot be said that she made much of the admittedly virtuosic vocal material. Mr. Pollock has staged his production admirably. I only wish that I could report that he sang in it as well as he directed it. But he seldom produced anything but very loud tones, and his execution was sketchy.

Virginia Haskins was a pretty and vocally agile Blonda; Richard Humphrey was a marvelously convincing-looking Osmin and sang spiritedly, if not always accurately; Robert Rounseville was a dignified yet ardent Belmonte; and Carlton Gauld made the most of the important (though speaking) role of the Pasha.

Special credit should go to Peter Hermann Adler for keeping things smooth in the orchestra despite some little mishaps on stage, notably on the part of Mr. Humphrey and Mr. Pollock. The performance was delightfully fresh, for all its musical roughnesses, and the audience went home humming the melodies and loving the work.

—R. S.

Carmen

Nov. 9.—In this performance of "Carmen" by the City Opera, Mithilde Sarraud made her debut with the company in the role of Micaëla. Petite in appearance and well poised on the stage, Miss Sarraud revealed a pleasant voice—one, however, that was not always even in texture. However, the last phrase of "Je dis, que rien ne m'épouvante" was controlled and lovely.

Mignon Dunn was a highly credible and convincing Carmen, and Richard Cassilly's portrayal of Don José improved as the opera progressed, creating a believable José in the final two acts. The performance, which was conducted by Julius Rudel, also acquired more spirit as the opera progressed. Louis Quilico's Escamillo was well portrayed, but lacked magnetism and fire. Herbert Beattie was a suave Zuniga; and Olivia Bonelli and Helen Baisley were delightful to watch and a pleasure to listen to as Frasquita and Mercedes respectively. David William as Remendado, Arthur Newman as Dancairo, and Herman Pelayo as Morales completed the cast.

—P. C. I.

Abduction from the Seraglio

Nov. 16, 2:30.—The final presentation of Mozart's delectable opera gave Jacqueline Moody a chance to sing the role of Blonda at the City Center. Miss Moody's whole performance, both dramatically and vocally, was easy and assured and quite delightful. Herbert Beattie had another opportunity to sing the role of Osmin, which he had filled at the last minute in a previous performance. His strong, well-focused voice was both agile and deep enough for his vocal assignments, and he created a steadily amusing character. Phyllis Curtin's Constanza again was wonderful in its purity and virtuosity; Robert Rounseville, David Lloyd, and Carlton Gauld completed the cast, as Belmonte, Pedrillo, and the Pasha Selim. Peter Hermann Adler kept the score moving briskly in a spirited production—one that deserves a continued place in the company's repertoire.

—R. A. E.

La Traviata

Nov. 16.—The season's final performance of "La Traviata" was exceptionally fine. The chief credit for this belongs to the conductor, Arturo Basile, and to the Violetta, Beverly Sills, both of whom outdid themselves.

Antonio Constantino, the young Italian tenor making his debut with the company in the role of the younger Germont, has a potentially good voice of typical Italian operatic timbre. He has not as yet made the role his own either vocally or histrionically, but he improved as the evening wore on. The off-pitch sing-

ing he did in the first two acts was probably due to nervousness. His acting was somewhat wooden throughout.

Others in the cast who have sung their respective roles before were Louis Quilico, Graziella Polacco, Cleo Fry, Loren Driscoll, Herbert Beattie, John Reardon, and Arthur Newman. Dianne Consoer and Gerald Arpino were the solo dancers.

—R. K.

Other Performances

Singers who sang roles for the first time with the New York City Opera during its last week of performances include Giuseppe Gismondo, who sang his first Rodolfo with the company in the Nov. 9 production of "La Bohème". In "Madama Butterfly", on Nov. 10, William Chapman appeared as Sharpless for the first time and Mary Hensley sang her first Suzuki. In the Nov. 15 production of the same opera, Paul Huddleston sang the role of Goro for the first time.

Salzburg Festival Announces Operas

Salzburg.—The 1958 Salzburg Festival is scheduled to open on July 26, with a performance of Verdi's "Don Carlo" in the Rocky Riding School (Felsenreitschule). The production by Gustav Gründgens will be under the musical direction of Herbert von Karajan.

The second opera, to be given on July 29 in the Festival House, will be Richard Strauss's "Arabella". Joseph Keilberth will conduct, and the production will be by Rudolf Hartmann. The next event in the Festival House will be a performance of Mozart's "Le Nozze de Figaro" on Aug. 4. It will be produced by Günther Rennert, with Karl Böhm as conductor.

On Aug. 5, Beethoven's "Fidelio" will be staged in the Rocky Riding School by Herbert von Karajan; and, on Aug. 11, Mozart's "Così fan tutte" will be presented in the Residenz Building, in a new production by Oscar Fritz Schuh, conducted by Karl Böhm.

Samuel Barber's opera, "Vanessa", its first European performance in the Festival House on Aug. 16, will be produced by Gian-Carlo Menotti and conducted by Dimitri Mitropoulos.

The Eastman School of Music

The University of Rochester

HOWARD HANSON, Director
ALLEN I. McHOSE, Director of the Summer Session

Training Young Musicians for Professional Careers

Offering undergraduate and graduate programs of study leading to degrees in Applied Music, Composition, History of Music, Theory, and Public School Music. Residence halls for men and women.

APPLICATIONS NOW BEING ACCEPTED FOR 1958

For information write: Edward H. Easley, Director of Admissions
EASTMAN SCHOOL OF MUSIC • Rochester 4, New York

RECITALS in New York

John Thomas Covelli . Pianist

Town Hall, Nov. 4 (debut).—John Thomas Covelli is only 20 years of age, but in this recital he played with such assurance and poise that a musician twice his age might envy his performances. A native of Chicago, he has won many contests, including the Chicagoland Music Festival competition; and he is the recipient of the first George Dasch Award.

As he progressed through his recital, it seemed obvious that the young man was born to play the piano. His tone was mellow; he surmounted difficult technical passages as if they did not exist; and he let musical phrases breathe naturally. His program was well planned and listed Shostakovich's Prelude and Fugue in D minor; Bach's Prelude and Fugue in A minor; six Preludes from Op. 38 by Kabalevsky; Beethoven's Sonata, Op. 57; Werle's Partita; and six "Transcendental Etudes" by Liszt.

The Shostakovich and the Bach were both notable for the thoughtfulness given to their dynamic and architectural character. The various voices in the Bach fugue were easy to follow, though Mr. Covelli tended to use too much pedal. Kabalevsky's preludes and Werle's rather conventional Partita came alive with youthful vitality and often poetry. As he showed in all the works on his program, velocity was no problem to the pianist. To the Beethoven and the Liszt, he gave straightforward interpretations. He did not put his personal stamp on the Beethoven, and the Liszt could have been more brilliantly played; but for a person possessing the first-class talent Mr. Covelli has, it should require only experience to project more convincingly his feelings concerning these last named masters. —F. M., Jr.

Angelica Lozada . . . Soprano

Town Hall, Nov. 5, 3:00 (Debut).—Angelica Lozada gave a charming and tasteful recital. Winner of the Walter W. Naumburg Musical Foundation Award, she offered a program of Mexican music, Strauss, Debussy, Duparc, Poulenc, Freed, and Duke. The songs of Lascerna, Bassa, and Granados, with which she opened, were beguiling. She sang them with style and warmth.

Miss Lozada's voice was light, evenly produced, and flexible. The color was bright and bell-like in quality. She was extremely poised and carried the recital off like a veteran. If she did not plumb the depths of certain works (for example, the Strauss "September"), she brought freshness and budding spontaneity to Strauss's "Schlagende Herzen" and a delicious grace to "Amor".

Though her Debussy group could have been more sensuous, she sang and acted the aria from Poulenc's "Les Mamelles de Tirésias" with bravura. She tossed it off with elegance, sophistication, and a naughty twinkle in her eye. At 23, Miss Lozada presented herself as a finished artist with much future promise. The Naumburg award judges are to be commended for their choice. Accompanying the singer was Charles Wadsworth at the piano. Here is a young man of extraordinary gifts.—M. D. L.

Lee Luvisi Pianist

Carnegie Hall, Nov. 6 (Debut).—This was truly a night to remember. Outside, nature put on an unusual display—the Aurora Borealis put on its most spectacular show in years. And within the hallowed confines of Carnegie Hall there was brilliancy and beauty of another order, when an

unknown and unheralded 19-year-old American pianist brought back memories of the golden age of pianism, and recalled at his best the palmy days of Josef Hofmann.

This is not to say that Lee Luvisi is ready to occupy the late beloved master's seat on Parnassus. That would be doing him an injustice, but, like Hofmann, he handled the instru-



Lee Luvisi

ment as one to the manner born. Of all the young pianists I can recall hearing in recent years, Mr. Luvisi impressed me as being the most gifted. Along with his ability to toss off technical feats with uncanny ease and grace, Mr. Luvisi displayed a remarkable command of tonal nuance, a maturity of conception, and an eclectic style of playing that was distinctly his own. That style was "singing" and legato rather than percussive.

His faults were the excesses of youth and the unbridled use of pianistic virtues. Having a penchant for coloristic nuances, he sometimes, as in the first two movements of Beethoven's "Les Adieux" Sonata and Ravel's "Gaspard de la Nuit", applied color at the cost of rhythmic stability, although his natural feel for rubato just as often stood him in good stead. A kind of heady impetuosity carried him through the Vivacissimamente in the Sonata and "Scarbo" but these would have been more exciting at a less dizzy pace.

The pianist's crowning achievement of the evening was his playing the Schumann "Carnival". It was here and in the ensuing encores that he brought back memories of Hofmann. The haunting loveliness of the subjective episodes, like "Eusebius", were communicated with moving simplicity, and "Paganini" was a tour de force few could duplicate. But best of all here was Schumann recreated as he should be but seldom is—as an unashamed romantic.

Thanks to an alert grapevine, Mr. Luvisi drew a near-capacity audience to Carnegie Hall that included practically every young pianist of note who was in town as well as many leading musical denizens of the city. And that in itself is no mean achievement. —R. K.

Joseph Schuster Cellist

Town Hall, Nov. 6.—This was a memorable evening. With this recital Mr. Schuster not only affirmed his position as a master of his instrument, but showed himself to be equally a master musician—one possessing profound interpretative powers.

He opened his program with a Bach chorale prelude, followed by the same composer's Concerto in C minor. Though the chorale prelude and the first movement of the concerto were excellently played, it was not until the Adagio that Mr. Schuster fully revealed that mastery which he was to sustain throughout the evening. Beethoven's Sonata, Op. 69, and Schumann's Fantasie Pieces, Op. 73, enjoyed interpretations that were nothing short of revelations.

He concluded his program with Prokofiev's Sonata, Op. 119 (1949), and Chopin's Introduction and Polonaise Brillante, Op. 3, performing them with a technical prowess that was staggering. But Mr. Schuster does not impress one merely as a virtuoso, but rather as an artist. For him technique is a means. He possesses more than understanding of style—he penetrates deep into the essence of the music.

Brooks Smith was the accompanist and one could not have desired a more sensitive one. —P. C. I.

Miklos Schwalb . . . Pianist

Town Hall, Nov. 7.—On this occasion Miklos Schwalb's piano recital was disappointing. He opened with his own heavy and pompous arrangement of Bach's organ chorale prelude, "Christus der uns selig macht". With the extensive and varied piano literature at an artist's disposal, one wonders why such effort is expended on this type of unrewarding task.

In the Liszt Fantasy and Fugue on the name of BACH there were just enough inaccuracies, coupled with overpedaling, to make the performance sound muddy. Mr. Schwalb's conception of Haydn's Sonata No. 22, in C minor, was romantic in its rubato lingerings and in its aim for brilliance.

Again in the striking Barber Sonata, Op. 26, which is almost standard repertory, one felt that the perform-



Joseph Schuster

ance did not quite measure up to the possibilities of the piece. In Schumann's "Carnaval", which closed the program, the pianist's dry, metallic tone strengthened the conviction that it was an off-night for the artist. —M. D. L.

Philadelphia Conservatory of Music

81st Year
MARIA EZZERMAN DRAKE, Director
Piano, Orchestra, Opera, Chorus,
Strings, Composition, Voice, Winds.
Degree Courses
216 S. 20th St. LOcust 7-1877

FOURTH GRAND OPERA TOUR OF EUROPE

Via Swissair
Leaving New York February 17, 1958
33 days — \$1,995.00
Performances scheduled at the opera houses of Rome, Milan, Vienna, Munich, Hamburg, London, Paris, Vienna Opera Ball.

FESTIVAL CASALS SAN JUAN, PUERTO RICO

APRIL 22 to MAY 8
All-inclusive arrangements, assuring good seats. (Folder in preparation.)

SIXTH ANNUAL MUSIC FESTIVAL TOUR

Two departures by air in early June and early July, returning early September.
Festivals included: Bergen, Stockholm, Copenhagen, Vienna, Holland, Prades, Rome, Verona, Salzburg, Munich, Bayreuth, Lucerne, Edinburgh. (Folder in preparation.)

CASALS FESTIVAL PRADES

July 3-July 21, 1958
Tickets and accommodations

For information and reservations, please apply to:

MAYFAIR TRAVEL SERVICE, INC.
"THE ARTIST'S AGENT"

119 West 57th St.—Tel.: Plaza 7-5985—Cable: MAYTRASERV—New York 19, N. Y.

2 DOLLARS WILL KEEP YOU INFORMED FOR 6 MONTHS
Request a trial subscription of London's Musical Monthly
LONDON MUSICAL EVENTS
Illustrated • Features on Concerts—Opera—Ballet • Musical Survey • Record Review • Music of Today • Book Reviews • Profiles • Composers Forum.
Write today and enclose \$2.00 check for 6 months subscription: "London Musical Events", 25, Haymarket, London, S.W.1, England, or if you prefer, send your order to: British Publications, Inc., 30 East 60th Street, New York 22, New York



Yvonne Le Boux

Guimar Novaes

Gerald Beal . . . Violinist

Carnegie Hall, Nov. 8.—Gerald Beal, 24-year-old violinist, gave a good recital. Having been featured with his twin brother as soloists with major orchestras as well as in numerous recitals, this recital marked Gerald's first appearance in a solo capacity.

He began his program rather nervously with the beautiful Vitali Ciaccona. His overbearing approach to the piece robbed it of its natural elegance. But his playing of Bach's Sonata No. 1, in B minor, was more in focus. It was certainly vigorous, but the andante movements brought to light the heretofore hidden aspects of the artist's talent: a lovely tonal finish and a tasteful concept of phrasing.

Wilfred Beal joined his brother for one work, the Honegger Sonatine for Two Unaccompanied Violins (1921). Both the work and the performance marked the evening's climax. The piece is a most moving musical expression, and the Beal brothers communicated this with quiet intensity and fresh charm.

Gerald's reading of Brahms's Sonata No. 2 in A major, Op. 100, was neither penetrating nor profound. It was, nevertheless, expressive in a cool, intelligent way.

The rest of the program included works of Paganini, Suk, Szymanowski, and Stravinsky-Dushkin. Harriet Wingreen was the notable accompanist. Her skillful musicianship and sensitivity were valuable assets to Mr. Beal.

—M. D. L.

Yury Boukoff . . . Pianist

Town Hall, Nov. 8 (Debut).—Yury Boukoff, young Bulgarian pianist who has concertized extensively in Europe, offered the following substantial program in his New York debut recital—Bach's Partita in C minor, the Schumann Etudes Symphoniques, Prokofiev's Sonata No. 7, and the Moussorgsky "Pictures at an Exhibition".

Motive power and driving force were the pianist's dominant characteristics. His playing was crisp, clean-cut and granite-like. There were few nuances but they were well mapped out in advance for their effects in terms of energy expended. There was a minimum of sentiment but some beauty within limits, commanding respect rather than admiration.

His Bach was as crisp as lettuce on ice, and a juggler could not have balanced the parts more deftly. With Prokofiev, Mr. Boukoff slipped momentarily into emotional warmth when the little tune in the Andante caloroso was made to sing with a melancholy yearning. In the Moussorgsky there were more warmth and beauty in his playing, and his terrific dynamic build-ups, in "Bydlo", "Baba-

Yaga" and "The Great Gate of Kiev", were exciting as sheer sound.—R. K.

Guimar Novaes . . . Pianist

Town Hall, Nov. 9, 2:45 p.m.—There would be little point today in repeating all the superlatives that have described the art of Guimar Novaes. It is sufficient to say that in this recital she played with a transcendent musicianship that one seldom hears on the concert stage.

Her program was composed of established masterpieces. In the opening works—the Bach-Silotti Organ Prelude in G minor and Beethoven's Sonata "Les Adieux", Op. 81a—the artist did not seem completely at ease or as communicative as she is wont to be; but when she reached Schumann's "Symphonic Etudes", she was thoroughly in her element. Miss Novaes is one of the few artists who can do full justice to this difficult work, and she let its phrases sing with eloquence, poetry, and (when needed) humor.

Her mastery of atmosphere and mood was manifest throughout the Debussy group that included "Soirée dans Granade", "Les Collines d'Anacapri", "Poisons d'Or", and "Minstrels". Never has this writer heard this music painted with such ravishing tonal colors. The eight Chopin preludes that completed the program were equally convincing. Her rhythm was often free, but her sense of timing was so expert that the basic structure was never disturbed. It is just such liberties that are the hallmark of the greatest artists. The capacity audience (there were even people seated on the stage) applauded long and heartily, and the pianist generously offered encore after encore—each sounding more brilliant than the last.

—F. M., Jr.

Pro Musica

Plays Flemish Music

Nov. 9.—The New York Pro Musica, in its first concert of the season, presented on Nov. 9 some early Flemish music. Performed at the YMWHA Auditorium, the program included works by Guillaume Dufay, Johannes Okeghem, Josquin des Pres, Jacob Obrecht, and Heinrich Isaac.

In honor of the occasion the Pro Musica produced their latest acquisition, a portative organ that is played with one hand and sounds somewhat like a harmonium. Modeled on a 15th-century instrument, the organ was specially built for them by the Viennese organ builder Josef Martin.

—N. P.

Arthur Del Lawson

. . . Basso Cantante

Town Hall, Nov. 10.—For his first Town Hall recital, Mr. Lawson undertook a taxing program: Brahms's "Vier ernste Gesänge", four Schubert songs, arias from Mozart's "Die Zauberflöte" and Verdi's "Don Carlo", a French group, and Negro Spirituals.

Having appeared on Broadway in such shows as "Sing Out Sweet Land" and "Bloomer Girl", Mr. Lawson has an easy and pleasing stage manner. But his voice is limited in range, and he has not yet acquired the technique to handle major Mozart and Verdi arias. In the concluding group of Spirituals, the young singer displayed a good sense of interpretation. Paul Weiner was the accompanist.—W. L.

Alexander Kouguell . . Cellist

Town Hall, Nov. 10 (Debut).—Although this was Alexander Kouguell's

LONG ISLAND INSTITUTE OF MUSIC

Approved by New York State Dept. of Education, Dr. Edward B. Hornowski, Director

DIVISION OF MASTER COURSES

Violin: MISHEL PIASTRO—Piano: LEOPOLD MITTMAN

DIVISION OF ADVANCED COURSES LEADING TO CERTIFICATE

Theory, Literature, Composition, Analysis, Orchestration, Conducting

EXTENSION DIVISION FOR CHILDREN AND ADULTS

Voice, Organ, Piano, Strings, Woodwinds, Brasses, Percussion

DIVISION OF DANCE EDUCATION

Pre Ballet, Ballet-Full Point, Tap, Modern, Character, "Rockette"

DIVISION OF DRAMATICS & ART EDUCATION

Elocution, Public Speaking, Theory & Technique of Acting, Painting, Etching, Sculpture

For information write to, or call: The Registrar

RE 9-7419 • 78-39 Parsons Blvd., Flushing 66, N. Y. • OL 8-9882

CARNEGIE College of Fine Arts

MUSIC • Distinguished Faculty

Degrees: Voice, Composition, Instrumental, Music Education • Catalog

Carnegie Institute of Technology • Schenley Park • Pittsburgh 13, Pa.

PEABODY CONSERVATORY

College of Music

REGINALD STEWART, Director

Complete musical training in all branches. Diploma, M. Mus., B. Mus., Teacher's Certificate. Affiliation with Johns Hopkins University, Goucher and Loyola Colleges. Dormitories. Member of the National Association of Schools of Music and of the Middle States Association of Colleges and Secondary Schools.

Registrar 17 E. Mt. Vernon Place, Baltimore 2, Maryland

COLLEGE-CONSERVATORY of MUSIC of CINCINNATI

A distinguished professional school of music and the allied arts.

Degree courses with majors in Piano, Voice, Orchestral Instruments, Organ, Composition.

Music Education, Church Music, and Radio-Television Education.

Affiliated with the University of Cincinnati and Xavier University.

Member of the National Association of Schools of Music

Catalog will be sent on request

Write Dept. MA Highland Ave., and Oak St. Cincinnati 19, Ohio

BOSTON CONSERVATORY of MUSIC

ALBERT ALPHIN, Dir. 26 FENWAY, BOSTON, MASS.

"A College of Music, Drama and Dance"

Courses leading to the degree Bachelor of Music and Master of Music with major in Applied Music, Composition and Music Education. Drama and Dance courses leading to the Bachelor of Fine Arts degree.

Faculty of 50 including members of Boston Symphony Orchestra

Dormitories for Women, Catalog on request.

Member of National Association of Schools of Music

Summer Term

Fall Term

Sept. 17

BALDWIN-WALLACE CONSERVATORY OF MUSIC

Berea, Ohio (Suburb of Cleveland) Cecil W. Monk, Director

Member of N.A.S.M.

Courses leading to degrees B.Mus., B.Mus. in Church Music, B. Mus. Ed., and

B.A. with music major

NEW YORK COLLEGE of MUSIC

Chartered 1878

Arved Kurtz, Director

114 East 85th St., New York 28

RE 7-5751

Courses leading to Diploma.

Individual and Class lessons.

The Cleveland Institute of Music

BACHELOR AND MASTER OF MUSIC DEGREES

Preparatory Department for Students of All Ages

WARD DAVENNY, Director • 3411 Euclid Ave., Cleveland 18, Ohio • Member N.A.S.M.

PHILADELPHIA MUSICAL ACADEMY

Associate Member NASM • Distinguished Faculty • Degrees and Diplomas

Approved for MUSIC EDUCATION courses, granting of

M. E. Degrees leading toward teaching in Public Schools.

DANCE DEPARTMENT—Nadia Chilkowsky, Dir. 1617 Spruce St., Phila. 3

MANHATTAN SCHOOL OF MUSIC

JOHN BROWNLEE, DIRECTOR

BACHELOR AND MASTER OF MUSIC DEGREES

Member of the National Association of

Catalog on request: 238 E. 105 St., N. Y. C.

Schools of Music and the Middle States Association of Colleges and Secondary Schools.

HARTT COLLEGE OF MUSIC

Bachelor and Master Degrees, and special courses

in all fields of music study. Member NASM.

N. E. Ass'n. Colleges and Secondary Schools

Music Purposes, Director • Hartford 5, Conn.

MU PHI EPSILON

National Music Sorority

Eleanor Hale Wilson (Mrs. P. Raymond), Nat'l. Pres.

2800 30th Avenue West, Seattle 98, Wash.

National Executive Office, 1130 North Ridgewood Ave.,

Wichita 14, Kansas

Virginia Porter Fiser (Mrs. Van E.) Executive Sec.-Treas.

SIGMA ALPHA IOTA

National Professional Music Fraternity

Joannette Kirk, President, 3229 N.W. 33rd St., Oklahoma City 12, Okla.

RECITALS in New York

solo recital debut, the Russian-born, Paris-trained cellist is no stranger to New York audiences as he has appeared here frequently with various chamber-music ensembles. Since 1949, he has been a member of the music faculty at Queens College of the City of New York. Mr. Kougell offered an interesting program that included three sonatas—Locatelli's in D, Kodaly's No. 4, and Beethoven's Op. 102, No. 2; Karol Rathaus' "Rhapsodia Notturna"; Variations on a Ukrainian Theme by Arkadie Kougell, the cellist's father, and Cassado's "Requiebro".

Mr. Kougell's playing was that of a serious and technically competent musician. Partly because of his evident sympathies for contemporary music and partly because they are scored mostly for the lower and darker registers of the instrument, Mr. Kougell was heard to best advantage in the Kodaly and Rathaus works. When confined to these registers, the cellist's tone was richly resonant and warmly vibrant; in the upper register, however, it tended to be wiry or nasal and somewhat insecure as to intonation. The latter could have been due to a faulty or overuse of vibrato.

The cellist was particularly successful in making the first movement—an

elaborate and episodic Fantasia—in the Kodaly Sonata hang together, and in giving a convincing and expressive performance of Rathaus' uncompromising and sombre score. Ethel Evans was the capable, if sometimes too self-effacing pianist. —R. K.

Raymond Cohen . . . Violinist

Town Hall, Nov. 11 (Debut).—Though this recital was Raymond Cohen's Town Hall debut, he is certainly no newcomer to the concert stage. At 15 years of age, he became a member, the youngest ever, of the Hallé Orchestra and stayed for five years. At the age of 20 he appeared as soloist with that orchestra, playing three concertos at one concert. Since the completion of six years of military duty, in 1946, he has appeared with some 40 orchestras and has given numerous recitals.

Though a veteran of the concert stage and an experienced and highly capable violinist, Mr. Cohen failed to project a sense of poetry or a deep understanding of the music in his recital. His program, which included Vivaldi's Suite in A, Beethoven's Sonata in C minor, Op. 30, No. 2, Bach's Partita in B minor (for violin alone), Franz Reizenstein's Sonata in



Appleton and Field

G sharp, Smetana's "Aus der Heimat", and Szymanowski's Nocturne and Tarantelle, was well played but lacked inspiration and excitement.

The Reizenstein Sonata, which received its first New York performance on this occasion, is a rather long work, well constructed, though formally not very imaginative. Though fully utilizing impressionistic as well as more contemporary concepts of accompaniment, its melodic and formal structure is basically that of the late Romantic era. It had moments that were quite lovely, but also some which were equally banal. Oddly enough, Mr. Cohen seemed more at home in this work than in either the Beethoven sonata or Bach partita, and gave it a sensitive and careful interpretation. Brooks Smith was the excellent accompanist. —P. C. I.

Appleton and Field . . .

Duo-Pianists

Town Hall, Nov. 12.—One thing is certain: the piano playing of Vera Appleton and Michael Field, heard after an absence of four years from the local scene, was as well woven as our modern fabrics. No technical flaws marred its smooth shiny surface. Style, color, and good taste, too, dominated their playing of a choice program of music for one and two pianos that included the New York premieres of two works in lighter vein designed for immediate and popular appeal. They were Robert Kurka's Dance Suite ("To the memory of Smetana and Dvorak") consisting of five short Czech dance movements, and Poulenc's Capriccio ("d'après Le Bal Masqué"), a witty and delightful lampooning of French music-hall ditties and the can-can. The duo-pianists performed these with an infectious rhythmic bounce and a right proper saucy flair.

The redoubtable team did the best it could with the foggy sonorities (so thick that they canceled out each other) in Vincent Persichetti's Sonata for Two Pianos, Op. 13. The pianists were in top form throughout the recital, and the high points in the evening's performances occurred during their playing of the Schumann Andante and Variations in B flat and the great Schubert Fantasia in F minor, Op. 103. Their playing here had an inward warmth and glow that was not evident elsewhere in the program. Debussy's "En Blanc et Noir" and Ravel's "Feria" were the other items heard. —R.K.

Eugenie Dengel . . . Violinist John Goldmark . . . Pianist

Carnegie Recital Hall, Nov. 14.—Miss Dengel and Mr. Goldmark, who played an all-Bach program in 1955 in this hall, played on this occasion

sonatas by Mozart and Beethoven, and Schubert's "Fantasie" in C major.

The violinist is a member of the Rothschild String Quartet and the Knickerbocker Chamber Players. The pianist has appeared as soloist with various orchestras and is a teacher. The duo, having had this experience, performed with considerable rapport. Unfortunately, this listener found little musical stimulation, because there were many technical faults and almost no stylistic contrast.—W. L.

José Kahan Pianist

Town Hall, Nov. 14.—José Kahan, who made his Town Hall debut in 1955, offered an interesting and well-planned program at this concert. Despite a few wrong-note slips during the program, Mr. Kahan displayed a first-rate technique, although one on the percussive side with few tonal variations.

He opened his program with well thought-out and technically commanding performances of Mateo Albeniz's Sonata in D major and Bach's Chromatic Fantasia and Fugue in D minor. The Haydn Sonata in D major, which followed, was less successful. It was dry and brittle rather than sensitive in tone. However, with the major work on the program, Schumann's "Carnaval", Mr. Kahan showed himself to be an intelligent and sensitive musician. His performance had romantic sweep. The work was well conceived and projected with conviction.

Mr. Kahan also displayed a fine understanding of contemporary music with his excellent renditions of the 3 "Danzas Indígenas Jaliscienses" by Jose Rolon, given their first New York performance on this occasion, and the "Excursions" by Samuel Barber. The Rolon Danzas are clever and sophisticated treatments of tunes basically of a folk nature (the third dance containing a tune utilized by Copland in his "El Salon Mexico"). While neither unique nor particularly original, the dances were successfully handled, and fitted well on the program. Scriabin's Prelude for the left hand alone, and Kabalevsky's Sonata No. 3 completed the program. —P. C. I.

Laszlo Varga Cellist

Town Hall, Nov. 15. — Laszlo Varga, the first cellist of the New York Philharmonic, presented an unusually demanding program in this recital which also featured the first local appearance of the New York Philharmonic Cello Quartet.

A Hungarian by birth and one of the most brilliantly equipped of the younger cellists, Mr. Varga made the deepest impression with his playing of Kodaly's Sonata No. 8 for cello alone. Bristling with all sorts of virtuosic tricks, singing melodies with

Laszlo Varga



FOR ADVANCED and PROFESSIONAL VIOLINISTS!

SAMUEL KISSEL

AUTHORIZED EXPONENT of
DOUNIS PRINCIPLES of VIOLIN TECHNIC

Pupils include WILLIAM DE PASQUALE

1958 Winner of Youth Award

(Solo appearance with the Philadelphia Orchestra)

Studio: 120 W. 86th Street New York EN. 2-2326

LYDA BETTI-BROWN

New York — Paris — Milano

VOICE TEACHER — STAGE DIRECTOR

New York Studio Sept. 3, 1957 to June 15, 1958

Voice Production — Opera and Musical Comedy Repertoire

— Body Alignment — Stage Technique

All Available time now filled.

Future replacements by auditions only.

PERFECTION TOUR OF TEN WEEKS IN EUROPE

July, August, Sept. 1958

For information regarding European tour and auditions apply to:
210 West 55th St., N. Y. C. Tel: Circle 5-1649

LOTTE LEONARD

Juilliard School of Music

Mannes College of Music

PROFESSOR
OF
SINGING

QUIRINO PELLICCIOTTI Voice Builder

TEACHER OF SINGERS WHO CONTINUE TO WIN CRITICAL ACCLAIM BOTH HERE AND ABROAD
Studio: 57 East 57th Street, NYC 22 MU 8-4289

CHARLES G. READING

257 WEST 86th ST., N. Y. C. TR 7-7573

TEACHER OF SINGING

Assistant to the late Giuseppe De Luca, and the only person authorized to carry on his teaching of the "Art of Bel Canto."

Wm. Pierce Herman

Teacher of

ROBERTA PETERS, PATRICE MUNSEL, DOLORES WILSON, ELAINE MALBIN
19 East 94th St., N. Y. 28 ATwater 9-6735

pizzicato accompaniments, double stops, not to mention its gypsy touches, which keep the rhythm fluctuating from moment to moment, the work is a handful for any cellist to manage. Mr. Varga tossed it off as though it were child's play with a fiery temperament and much sensuous beauty of tone.

The Hungarian elements further dominated the concert when the New York Philharmonic Cello Quartet—consisting of Mr. Varga the three of his colleagues from the New York Philharmonic Orchestra, Nathan Stutch, Martin Ormandy, and Asher Richman—performed Emmanuel Moor's Suite for Four Celli, Op. 95. Moor, also a Hungarian, is best known as the inventor of the Moor Double Keyboard Piano which created quite a stir when it was introduced here by Winifred Christie in the 1920s. The Suite is a well-wrought piece of music in the post-Brahmsian style. It, too, makes effective use of Magyar-gypsy elements. The Quartet played it with stunning virtuosity where necessary and with all the rhythmic and tonal variation it required.

An even more effective vehicle for demonstrating the Quartet's potentialities for coloration and perfection in ensemble playing was Mr. Varga's arrangement of some Bartok Hungarian Dances which was added as an encore.

Earlier in the program, Mr. Varga, assisted by Charles Reiner at the piano, was heard in beautifully phrased, meticulously articulated performances of Bocherini's Adagio and Allegro and the Brahms E minor Sonata, Op. 38. —R. K.

Claude Frank Pianist

Rogers Auditorium, Nov. 15.—The first concert in the Metropolitan Museum of Art's Young Artists Series presented Claude Frank, who played three of the Schubert Impromptus, Op. 142; Beethoven's Sonata in A flat major, Op. 110; and nine of the Debussy Preludes, Book II. Especially in the Schubert Impromptus, Mr. Frank displayed a delicious feeling for rhythm, as well as the technical ability to control and shape phrases according to the dynamics he desired. And there were genuinely tender lyrical moments in the Impromptu No. 1, in F minor.

In spite of a well-thought-out approach to the Beethoven sonata, for which many problems were solved relating to structural details, texture and clarity of line, it was a curiously unromantic performance for a former student of Artur Schnabel. Warmth and richness of feeling were lacking; earnestness, intellect and supple fingers alone could not suffice. A very broad range of dynamics was sometimes used resourcefully.

Mr. Frank differentiated in his use of tonal color between the more restrained and delicate Preludes and the brighter and faster ones. But one felt that while his keyboard mastery was superlative, the special Debussy charm and flavor eluded him. —D. B.

Lucretia West . . . Contralto

Carnegie Recital Hall, Nov. 17.—The audience of musical luminaries that filled the hall for this recital bespoke Miss West's gathering reputation for artistry of a high order. Having gained wide recognition for her opera singing in Europe, on this occasion she dipped into German lieder and presented a program of Schubert, Schumann, and Brahms.

To listen to Miss West is a delight,

for her voice is luscious, its sound expressive and sure, her manner simple. She produces a long, smooth, and flexible vocal line, yet it is well articulated and gracefully phrased.

The presentation of the program as a whole was musically satisfying.



Bruno of Hollywood
Lucretia West

Both in programming and style, Miss West's sense of proportion gave vocal and emotional continuity to the entire afternoon. Of particular beauty were "Geistertanz" by Schubert and "Marienwuermchen" and "Der arme Peter" by Schumann. The recital was in the series of the Concert Society of New York. —C. C.

Jose Echaniz Pianist

Town Hall, Nov. 17.—A very demanding list of works, including the seldom heard Fantasy and Fugue on the name BACH by Liszt, was presented by Jose Echaniz during his Sunday afternoon recital.

A frequent performer in New York, Mr. Echaniz has been a member of the faculty of the Eastman School of Music, since 1944. He has played with a variety of orchestras, and is known for his recordings of Spanish music.

Mr. Echaniz has a formidable technique, as he gratifyingly revealed in the Liszt piece, a work which puts any pianist to the test. It is thunderous throughout, and the soloist made it roar. The applause from a large audience was sustained.

Yet, to this listener, Mr. Echaniz was more satisfying in the middle movement of Mozart's Sonata in C major, K. 330, and in the delightful excerpts from Villa-Lobos' "Prole do Bebe" Suite No. 1. The program also included Beethoven's Sonata No. 2, in D minor, Op. 31, the Liszt "Consolation in D flat" and two excerpts from Albéniz "Iberia" Suite. —W. L.

Natalie Burgess . . . Soprano

Town Hall, Nov. 17.—Natalie Burgess revealed a winning personality and her voice had a pleasant quality. Her middle and lower registers were warm and fluid, while her upper tones tended to be slightly pushed and strident. Her technique was flexible, as demonstrated in works by Scarlatti, Handel, Mozart, and Bach. Her Schubert ("Gretchen am Spinnrade") was projected with style and intensity; her French group, comprising works of Hué, Chausson, Poulenc, and Bizet, was both light and sensuous, as the moment demanded. Bizet's "Ouvre ton coeur" was especially convincing.

Miss Burgess can improve her vocal production, but she proved herself a sensitive artist and in each song she communicated an experience that seemed most personal. A large and appreciative audience greeted her. Paul Berl was the accompanist. —M. D. L.

Continental-Aires

Carnegie Recital Hall, Nov. 17.—The New York State Careerists, Inc., sponsored this group of male singers. Julian Parrish, leader and pianist of the group, arranged the program to cover a wide range of music literature. The majority of this was in the form of arrangements made especially for the group.

The performance circled around the area of informality and friendliness. Accurate pitch and dynamic contrast combined with personal vibrancy to make this good entertainment. At times, however, the excesses of over-arranging obscured the musical thought. In such numbers as "Certi 'ny Lord" (arr. Holland, first tenor) and "Early Louisiana Suite" by David Guion (arr. Parrish), the quartet displayed the appealing exuberance which lies at the root of their particular style. —C. C.

Szigeti To Perform With Norwalk Group

Norwalk, Conn.—The Norwalk Symphony, Quinto Maganini, conductor, will give its opening concert of the season on Nov. 25, with Laszlo

Varga as soloist in Dvorak's Cello Concerto.

On Feb. 10, the orchestra will perform its 100th concert, for which it has engaged Joseph Szigeti to appear as soloist in the Beethoven Violin Concerto. Andrew Heath, pianist, will play the Gershwin Concerto in F on the final concert of the season, April 21.

Halasz Returns To Barcelona

Barcelona.—Laszlo Halasz returned here on Nov. 21 for his fourth season as musical director of the Gran Teatro del Liceo. This season he will conduct Strauss's "Salome", Respighi's "Maria Egiziaca" and "Tristan and Isolde".

In accordance with his long established policy, Mr. Halasz will again bring some American artists to the Liceo. Virginia Copeland will sing the title role in "Salome", and Walter Cassel and Claramae Turner will appear as Jokanaan and Herodias respectively.

Frank Forest, general manager of the Empire State Music Festival in New York, has announced the reengagement of Mr. Halasz for the 1958 festival.

ALFREDO MARTINO

Teacher of the art of beautiful singing, which involves no mystery, but is individualized instruction in the building of natural, effortless technique in all parts of the vocal range.

Among Mr. Martino's many successful artist-pupils at present are MORLEY MEREDITH, Baritone, (Mgt. N.A.C.); REBECCA RADCLIFFE, Dramatic Soprano, (Mgt. N.A.C.); and MURIEL SMITH, Leading Mezzo-Soprano, Covent Garden, London.

Complimentary Copy of Mr. Martino's Book TODAY'S SINGING Mailed Upon Request
Faculty: New School of Music, Philadelphia, Pa.

N. Y. Studio: 260 West End Ave., New York 23 Tel.: Endicott 2-7514

SAM MARGOLIS

Only voice teacher of
ROBERT MERRILL

Current teacher of Metropolitan Opera stars:

HINES • MADEIRA • PECHNER • DAVIDSON • HAWKINS
152 WEST 57TH STREET, N. Y. C. Phone CO. 5-9155

RUBINI-REICHLIN

Voice—212 W. 71st St., N.Y.C.—TR 3-9351—Summer Classes, Lenox, Mass.

BERNARD TAYLOR

Teacher of Singing

464 Riverside Drive • Tele.: MOument 2-6797

Formerly for 22 years
member of Vocal Faculty
Juilliard School of Music

ELAINE BROWN

CONDUCTOR

Founder-Dir. "Singing City, Inc." Phila.
Faculty: Union Theological Seminary, N. Y.

Available Guest appearances — Choral Clinics, Demonstration-Lectures
204 N. 35th Street, Philadelphia 4, Penna.

ROSALIE MILLER

TEACHER OF SINGING AND INTERPRETATION

200 West 57th St., New York Phone Cir. 6-9473—By appointment only: Miss E. Holt, Secy.

LILLIAN NICHOLS

Home Phone: AC-2-0518

Teacher of Singing
Member: N.Y.S.T.A. & N.A.T.S.

Studio: 616 Steinway Bldg.

PL 7-1773

BELLE JULIE SOUDANT

TEACHER OF
SINGING

Faculty: Juilliard School of Music
Studio Address: 200 West 57th Street, New York

JULIA BEOLETT MONROE

Teacher of Donna Petersen (San Francisco Opera Co.)

Studios: 152 Church St., San Francisco, Calif. UN 1-5935
3856 El Ricon Way, Sacramento, Calif. IV 9-7308

Voice
Coaching
Repertoire

Educational Systems Compared by Pelletier

"Teachers, like performers, should be challenged. They should be alerted to the best methods. The public does not take it for granted that a teacher is immortal. It judges him by his results. And young people today have their own ideas. You have to listen to them. They want to know *why* as well as *what* they are being taught. They do not hesitate to challenge you and sometimes they are right."

Wilfred Pelletier was discussing musical education in Europe and in America. In his capacity as director-general of the musical conservatories of Montreal and Quebec, he visited leading music schools in five European countries this past summer, observing classes, talking with teachers and students, and checking methods.

Conductor of the New York Philharmonic Young People's Concerts for four years, conductor of the Metropolitan Auditions of the Air for 12 years, founder of the Montreal Symphony and children's concerts, Mr. Pelletier has been vitally concerned with young musicians throughout his career.

Pioneer Work in Canada

During his many years as conductor at the Metropolitan Opera he worked with a whole generation of young American singers. And he has been called upon to do pioneer work in his native Canada. The establishment of orchestras and other musical organizations in Montreal and Quebec and elsewhere called for a drastic improvement in musical education. And so, 14 years ago, nine years after he had founded the Montreal orchestra, Mr. Pelletier found himself director-general of two new music schools. Conditions today are completely different from what they were when, as a talented boy of 18, he was sent to study at the Paris Conservatoire with a Prix d'Europe awarded by the Province of Quebec.

"One advantage that we have in the United States and Canada," he explained, "is that teachers are more aware of new ideas and methods. Many of them are still performers, especially in orchestras. In Europe, the teacher is usually permanently established. The director of a music school may be changed, but the faculty remains inviolate. This is fine for the teachers, but not so good for the students. Here, we feel that the student is more important than the teacher. We tend to judge a teacher more by results than by personal prestige. If we are dissatisfied, we can change. The competition in the American system is healthy, and it is good for both the students and the teachers."

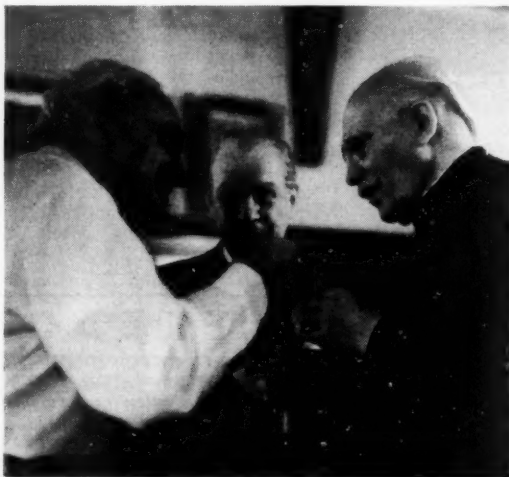
Results of Training

When he organized the faculties of the Montreal and Quebec Conservatories, Mr. Pelletier promptly engaged leading artists of the Boston Symphony, the New York Philharmonic, the Philadelphia Orchestra, and the NBC Symphony to teach in Canada. By offering the best training possible from the start, he was able to attract and to prepare a new generation of local musicians. In less than five years, the results began to show. Today, graduates of the Montreal and Quebec schools are winning posts in major orchestras in the United States as well as Canada, and local teachers are carrying on the best traditions and methods of playing.

But there are things in which

Europe is setting us a good example. Mr. Pelletier was especially struck by the high standards of general education in the music schools of Switzerland and Italy, and in other European conservatories. In Milan and Rome, the students are tested thoroughly in their first year as to their knowledge of language, history and other nonmusical subjects, and the later examinations include as many questions on general culture as on music. In many schools, such as the Geneva Conservatory, the training is planned for a long period, sometimes lasting 10 or even 15 years, carrying

potential musicians when they are very young, he believes. A major problem here, he explained, is to build string players for our orchestras. We should not wait until boys and girls are in their teens. We should interest them in music at seven or eight, try them for talent and get them started. Then, when they reach the troublous age of 14 or 15, they will already be excellent players, and cannot be drawn away from music by other interests or social pressure. The contacts between young students and professional artists, such as those made possible



Benar Heifetz (left), Wilfred Pelletier, and Arturo Toscanini enjoy a chat during an evening's musical activities

the student through from his earliest days to a professional level of ability in his profession.

In the strictly musical field, too, Mr. Pelletier found a commendable breadth and range of studies. Whether singers, pianists, orchestral players, or composers, students must supplement their special interest with courses in music history, in theory, in harmony and other subjects. "You cannot take a \$500 course of lessons in one subject at a conservatory. You must follow a fixed program," he added.

It is vitally important to get at

30th Symphony Season Begins in El Paso

El Paso.—The El Paso Symphony began its 30th consecutive season with a concert in Liberty Hall on Oct. 14, conducted by the orchestra's musical director, Orlando Barera, and with Risé Stevens as soloist. Miss Stevens was well received for her spirited singing of three arias from "Carmen". She also sang "Che farò senza Euridice" and "Voi che sapete", and with James Shomate at the piano was heard in three encores. The orchestra's contributions included Beethoven's "Leonore" Overture No. 3, the Brandenburg Concerto No. 3, Tchaikovsky's "Capriccio Italien", and a group of excerpts from "Carmen".

More substantial musical fare was offered at the orchestra's second subscription concert, on Nov. 11. Pierre Fournier was heard in a sensitive, beautifully shaded performance of the Haydn Cello Concerto in D major which reached eloquent heights in the lovely Adagio movement. The orchestra began the program with a

dynamic, meticulously phrased reading of Beethoven's "Egmont" Overture, followed by a vivid, cohesive account of the Brahms First Symphony. The first of five programs sponsored by the El Paso Symphony Orchestra Association was presented on Oct. 28 with the appearance of Boris Goldovsky in a lecture-recital titled "The Romance of the Piano". Mr. Goldovsky played piano works, with considerable technical control and artistic insight, by virtually all of the important keyboard masters, prefacing his performances with historical information and anecdotes. This was an unusual, but rewarding and interesting program.

The Las Cruces (N.M.) Community Concert Association has presented two programs in its current series. Leonard Pennario was heard in recital on Oct. 12, with the Pamplona Choir from Spain following on Nov. 10. Mr. Pennario played a varied program with considerable technical

facility and polish. Schumann's Sonata in F sharp minor had a stylistically mature reading, marked by warm tone, careful phrasing and excellent variation in dynamics.

The Spanish choir, conducted by its founder, Luis Morondo, sang selections from choral works ranging from the 15th century to the present with impeccable intonation, precise phrasing, and clear diction. The audience clearly favored five songs of Manuel de Falla and Teobaldo Power's arrangement of "Songs from the Canary Islands", but works by Bela Bartok, Arturo duo Vital, Igor Stravinsky, and Paul Arma were beautifully sung.

—Wilson D. Snodgrass

Easton Symphony To Be Revived

Easton, Pa.—Richard Marcus, 28-year-old Philadelphia musician, will conduct the Easton Symphony in a series of concerts in 1958.

The orchestra was silent throughout 1957 and music-lovers here feared it would never play again. An anonymous out-of-town benefactor, however, has underwritten the 1958 concerts and made possible the revival of the 12-year-old symphony. The concerts are scheduled for Jan. 29, March 5 and April 16, all in the Easton YWCA Auditorium seating 500.

Agnes Gordown, symphony president, said the orchestra will consist of 45 members. Mr. Marcus, who developed the Center City Orchestra of Philadelphia into a top semi-professional symphony between 1954 and 1957, is regarded as a promising young conductor. He has studied piano under Leo Ornstein and Allison Drake, of Philadelphia, and conducting under Pierre Monteux and Leonard Bernstein.

The symphony's subscription drive a year ago failed, forcing cancellation of the 1957 series. William Schempf, who had been named conductor then, has since become music director at the U. S. Military Academy, West Point, N. Y.

—John B. Bonnell

Philadelphia Academy To Honor Musician

Philadelphia.—The "World's outstanding musical figure" will be honored as part of the Academy of Music's 101st anniversary celebration. A worldwide ballot will be conducted to determine the winner of the award, which will be bestowed at the Academy's 101st anniversary concert and ball on Jan. 25.

The award also will include the gift of a year's scholarship in one of America's music schools, which may be bestowed by the award recipient on a young musician.

Haage Concerts In 50th Anniversary

Reading, Pa.—For its 1957-58 50th-anniversary series, the Haage Concerts has listed the Ballet Russe de Monte Carlo (Oct. 21); the Pittsburgh Symphony (Nov. 11); Frances Magnes, violinist (Dec. 4); the Vienna Boys Choir (Jan. 6); and Eleanor Steber, soprano (Feb. 24).

George D. Haage, founder and director of the series was awarded an honorary degree of Doctor of Humanities from Albright College in appreciation and recognition of his contribution to his community through a full half-century of presentation of the Haage concerts.

Los Angeles

(Continued from page 25)

acted with her accustomed conviction. Giuseppe Taddei sang Scarpia for the first time here, omitting none of the leers or sneers, but also never losing the suave and sympathetic quality of his voice. Gianni Raimondi made his debut as Cavaradossi; he looked well, acted competently, and revealed the only new tenor voice with an even scale in addition to firm top tones. Erich Leinsdorf conducted with a superb sense of theatrical timing. Others in the cast were Carl Palangi, Ralph Herbert, Virginia Assandri, Harve Presnell, Harold Enns, Alfredo Fernandez.

"La Traviata" Given

"La Traviata" on Nov. 9 added nothing to the company's reputation though it was applauded by a sold-out house. Leyla Gencer uses so many different types of quality and assorted varieties of production that anyone listening with closed eyes might have thought Violetta was being sung by three or four sopranos. Miss Gencer is best when she can sing a sustained mezza-voice as in the last act's "Addio, del passato". She has flexibility, though the voice deviates from pitch now and then, and her full voice singing is edgy and loses focus. Jon Crain had the top tones for Alfredo, but not much in the rest of his voice. Robert Merrill's Germont is not one of his best parts; he acts it stiffly, and he sings it with little regard for a true legato.

The final performance at the Nov. 10 matinee was devoted to a repetition of the opening night's "Lucia di Lammermoor"—an innovation in the Los Angeles season and not a very desirable one, since the repertoire is limited enough in a short season without repetitions. Miss Gencer again sang Lucia; it was her best role,

since she has the requisite fluency and keeps her voice within a small scale. Gianni Raimondi was new to the part of Edgar, increasing the favorable impression of his debut. Lorenzo Alvary was a new Raymond, and others were Giuseppe Taddei, Cesare Curzi, Jean Burlingham and Virginia Assandri.

Monday Evening Concerts offered a resume of 12-tone music on its fourth program on Nov. 11. Camillo Togni's Sonata for flute and piano (1935) had moments of imaginative-ness as played by Arthur Horman and Leonard Stein. Milton Babbitt's Two Sonnets to poems of Gerard Manley Hopkins were the most repellent kind of 12-tone music. They were capably sung by Carl Schultz, baritone. Wallingford Riegger's Concerto for piano and woodwind quintet, played by Mr. Stein and the Pacific Wind Quintet proved to be an impressive composition, clearly organized and involving many fascinating instrumental textures. A two-piano version of Schoenberg's Chamber Symphony No. 2, made by the composer, seemed effective only in the second of the two movements, as played by Mr. Stein and Natalie Limonick. Buxtehude's Cantata, "Sing dem Herrn", sung by Barbara Hardy, soprano, opened the program.

Other events have been a recital by Elisabeth Schwarzkopf, Philharmonic Auditorium, Nov. 12; Carl Dolmetsch, recorder, and Joseph Saxby, harpsichord, Hancock Auditorium, Nov. 10; Carlos Montoya, flamenco guitarist, Wilshire Ebell Theatre, Nov. 9; a concert of chamber music by members of the Southern California chapter of the American Composers Alliance, presenting works by Gerald Strang, Herman Challoff, Paul Pisk, George Tremblay, Robert Gross and Henry Leland Clarke, Hancock Auditorium, Nov. 7; and Leontyne Price, in recital at Thorne Hall, Oct. 28. —Albert Goldberg

Baltimore Season Opens With Orchestral Concerts

Baltimore.—Reginald Stewart, conducting the Little Orchestra in the Peabody Conservatory Concert Hall on Oct. 8, got Baltimore's new musical season off to a brilliant start with the opening program of the Candlelight series. Soloists were William Kroll, violinist; Britton Johnson, flutist; and Reginald Stewart, pianist.

The well-balanced program included Bach's Fifth Brandenburg Concerto, Cesti's "Tu mancarvi tormentarmi crudelissima speranza", Bach's Violin Concerto in E, and Schubert's Symphony No. 5, in B flat major. Interpretations were admirable in every way and Mr. Stewart played his piano solos with great sensitivity and awareness of style. Especially memorable was his reading of the Schubert symphony, in which he seemed to probe the depths of the composer's mind, with the result that the performance reached an unusually high artistic standard.

Falla Opera Staged

The musical rewards of the concert on Oct. 22 were the superb playing by Ignatius Gennusa of Mozart's Clarinet Concerto, and a delectable first performance here of Falla's opera for puppets, "Master Pedro's Puppet Show". The program opened with a beautifully proportioned and handsomely played suite of Couperin, "Concert dans le Gout Théâtral". The soloists for the Falla opera were

Phyllis Frankel, soprano; Elwood Gary, tenor; and Casper Vecchione. Felix Brentano, head of the school's opera department, staged the production, and Bernard and Edith Paul were the puppeteers.

Triumph for Freccia

The opening concert of the Baltimore Symphony under Massimo Freccia (now starting his sixth season) was a brilliant affair and a personal triumph for the conductor. The program included the Baltimore premiere of Walton's "Johannesburg Festival" Overture; Barber's "Medea's Meditation and Dance of Vengeance"; Ravel's "Rapsodie Espagnole" and Brahms's First Symphony. Mr. Freccia continues to grow in stature as a conductor and his interpretations had a grandeur and buoyancy that were compelling and deeply moving.

Abbey Simon, pianist, was the soloist for the concert on Oct. 23, playing Schumann's Concerto in A minor. Mr. Simon's local debut was disappointing, for although he played both accurately and cleanly, he consistently covered the delicate orchestral solos with a percussive tone and played so fast that much of the time he was ahead of both conductor and orchestra.

The two orchestral pieces—Vaughan Williams' "Fantasia on a Theme by Thomas Tallis", and Beethoven's Fifth Symphony—were a delight in every

way. The former was a revelation as to the many tonal colors within the group's string section, while the Beethoven score emerged with a vernal freshness that was exciting.

But it was the concert on Oct. 30, with Rosa Savoia, soprano, as soloist, that was one triumph after another, from conductor and soloist, to the first-chair soloists and the orchestra as a whole. The program included Haydn's Symphony No. 104, in D major, Ravel's "Shéhérazade" for voice and orchestra; the Baltimore premiere of Einem's "Orchestermusik", and the final scene from Strauss's "Salome".

Miss Savoia is an artist of imagination and musicianship and the possessor of a voice of opulent beauty. In the three Ravel pieces she created an atmosphere of poignant beauty, and Britton Johnson's flute solos matched in every way the mood of both artist and conductor. The Einem score showed off the excellent brass section of this season's group, by far

the best Baltimore has ever heard.

In the final scene from Salome, Miss Savoia emerged as a dramatic singer of the first magnitude, her voice soaring gloriously above the massed sonorities of full orchestra. Mr. Freccia's conception was alternately one of biting vehemence and sensuous beauty, clarity of thematic detail and expert balance of the various orchestral sections.

The Saturday "Pop" concerts opened on Oct. 26 with Mr. Freccia conducting a thoroughly delightful program of polkas and waltzes by Josef and Johann Strauss, Jr. On Nov. 2 an all-Tchaikovsky program featured the orchestra's concertmaster, Laszlo Steinhardt, in the Violin Concerto.

Other concert activities were the first two concerts by the Philadelphia Orchestra under Eugene Ormandy on Oct. 9 and Nov. 6, and the Albeneri Trio at the Museum of Art, in the annual Theresa H. Cahn Memorial concert. —George Kent Bellows

Indianapolis Symphony Plans Expansion of Activities

Indianapolis.—With Standing Room Only signs out for the opening of the 1957-58 season of the Indianapolis Symphony, Izler Solomon, conductor, there appears to be some realization of the dreams of former years for recognition and support of the orchestra. Alan Meissner, manager, attributes this to the program of neighborhood concerts, launched last season on a modest scale, and financed in part by a money grant from the city. This year there will be six free neighborhood concerts, made possible by a grant from the Recording Industries with the co-operation of Indianapolis Local No. 3 of the American Federation of Musicians.

The neighborhood programs are in addition to a total of 45 concerts to be performed locally, including 12 pairs of subscription concerts which began Nov. 9-10, two Young Peoples' concerts, three Municipal Concerts, one Pop Concert, and concerts in all the high schools. There will also be two tours consisting of 30 out-of-town concerts, nine of which will be in Indiana.

Young Peoples' Concerts

In no area is the growth of interest more apparent than in the Young Peoples' Concerts. Each of the two concerts will be repeated in the Murat Theatre, and plans are under way to move these concerts to a new location to accommodate larger crowds. Indianapolis Newspapers, Inc., got behind the music-memory contests in the city schools last year, with the result that now 80,000 children are studying the compositions to be played at the youth concerts. The eagerness with which the school children have accepted these music-memory contests is attested by the fact that last season's finalists numbered 4,000 with 2,500 children making perfect scores.

This season, in its subscription concerts, the orchestra will perform a contemporary work on each program. Mr. Solomon, who has no difficulty in communicating his musical feelings to his audiences, promises also to talk briefly on some of the works to be heard, which include Alan Hovhaness' "Prelude and Quadruple Fugue"; Roy Harris' "Ode to Consonance"; Victor Babin's Concerto No. 2 for Two Pianos and Orchestra; Felix Borowski's

"Ecce Homo"; Surinach's Overture "Major Fair"; Dello Joio's "Song of Affirmation" for chorus, soprano soloist and narrator; and Bernard Heiden's Symphony No. 2.

For the opening pair of subscription concerts Mr. Solomon had scheduled Rossini's Overture to "La Gazza Ladra", the Handel-Beecham Suite "The Faithful Shepherd", the Hovhaness work, and Tchaikovsky's Fifth Symphony. The orchestra has recently been expanded to 80 members.

—Eleanor Y. Pelham

JULIUS GUTMANN

Leading Basso: London, Paris, Berlin, Prague, Hamburg, Buenos Aires Operas

VOCAL PRODUCTION COACHING OPERA • RECITAL

HOTEL ANSONIA
73RD ST. & B'WAY, NYC.
SUSQUEHANNA 7-4457

RICHARDSON

IRWIN

26 TIEMANN PLACE, N. Y. 27 NO 2-8400
Teacher of Successful Singers
For many years Faculty of Juillard School of Music
Solo and Duo. Inst.—Harpicore and Vocal Class
Summer Class—Singing in all branches
Authority: Royal Acad. London, Eng.
Columbia Univ., N. Y.

Burton

CORNWALL

Singer and Teacher of Singing
853 - 7th Ave. (11A)
New York 19 Ci 5-4504

For the convenience of LIBRARIES

MUSICAL AMERICA

is now available on
MICROFILM

For information, address:

Musical America,
113 W. 57th St., N. Y. 19

In the news 20 years ago

The Chicago City Opera engages Grace Moore for five appearances 20 years ago. From the left, Roberto Moranzoni, conductor; Miss Moore; José Luccioni, tenor; Paul Longone, general manager. Miss Moore made her Chicago debut on Nov. 17, as Manon, and appeared for the second time on Dec. 11, in the role of Mimi



For the third time in a half century, Wagner's "Tristan und Isolde" opened a new season at the Metropolitan Opera House, on Nov. 29. Though the choice of "Tristan" would have seemed foolhardy a few years ago, the current eagerness to hear it with the present exceptional cast has made it the logical work to draw a crowd. The singers included Kirsten Flagstad, as Isolde; Lauritz Melchior, as Tristan; Kerstin Thorborg, as Brangäne; and Emanuel List, as King Mark. Artur Bodanzky conducted.

Declining to have any parties in celebration of his 72nd birthday, on Dec. 8, Jan Sibelius spent the day working on his Eighth Symphony which, he says, will probably be his last.

A street in Rome has been named in honor of Ottorino Respighi, who died in the Eternal City last year.

Three poems by the late Empress Elizabeth of Austria have been set to music by Felix Weingartner. The martyred empress left a large num-

ber of poetic works, all of which show a marked influence of Heinrich Heine.

Friends of the pianist Vladimir Horowitz, who has been in poor health for many months, will be glad to learn that he is reported as improving and hopes to return to the concert platform in a short time.

President Roosevelt recently received Josef Hofmann in a private audience in the executive office in the White House. Mr. Hofmann presented the President with a specially bound and autographed copy of the souvenir program book of his jubilee concert at the Metropolitan Opera House, of which both the President and Mrs. Roosevelt were sponsors.

Artists who appeared with the New York Philharmonic, under John Barbirolli, were almost all of pianistic persuasion. Artur Rubinstein played the Tchaikovsky's Concerto No. 1; Julius Katchen, the Mozart D minor Concerto; and Bartlett and Robertson, a Poulenc concerto.

Stevens Opening Soloist With San Antonio Symphony

San Antonio—The San Antonio Symphony, under the brilliant direction of Victor Alessandro, opened its 19th season, on Oct. 19 in the Municipal Auditorium before a gala audience of more than 4,500 people. Music-lovers from San Antonio and the entire state converged to hear one of the finest orchestras in the Southwest give one of its most auspicious evenings of music.

The soloist was the deservedly popular mezzo-soprano of the Metropolitan Opera Company, Risé Stevens, who did not disappoint her audience. She sang Mahler's "Songs of the Wayfarer," and several operatic arias. The orchestra played Enesco's "Rumanian Rhapsody" No. 1 and Tchaikovsky's "Romeo and Juliet." The strings sounded particularly brilliant, due in no small part to the new concertmaster, Jeannette Levi. Incidentally, she is the first woman to be the con-

certmaster of a major symphony in this country.

The second concert featured the brilliant piano-duo, Whittemore and Lowe, who pleased an equally enthusiastic audience. They gave a magnificent performance of C. P. E. Bach's Concerto for Two Pianos, and were called on for many encores. A rare opportunity was offered to the San Antonio Symphony patrons when Richard Bales's latest composition, "The Republic," was given one of its first hearings.

Elisabeth Schwarzkopf appeared in the third subscription concert, on Nov. 9. Under Mr. Alessandro's direction the orchestra gave its finest performance to date, of the Handel-Harty "Water Music," the Andante from Howard Hanson's "Nordic" Symphony, and Rimsky-Korsakoff's "Capriccio Español." The soloist's beautiful voice sounded particularly appeal-

ing in two arias from Mozart's "Così fan tutte." However, the singing that made the evening memorable was provided in Richard Strauss's Four Last Songs.

This year Mr. Alessandro has organized a Little Symphony, made up of symphony personnel, to present chamber music. The first in a series of four concerts was presented on Oct. 29 in the Ruth Taylor Concert Hall of Trinity University of San Antonio. The hall is perfect for the intimate style of a smaller group. The program included Bach's Brandenburg Concerto No. 4, the Ravel "Mother Goose" Suite, and Beethoven's First Symphony. Mr. Alessandro contributed greatly to the enjoyment and informality of the evening with his amusing and informative remarks, illustrated in many instances by members of the ensemble. For the finale, the players turned their backs to the audience and faced Mr. Alessandro, who was on a podium at the rear of the stage. The conductor told his listeners that he wished them to see him as the orchestra does.

—Helen Seagle

Music Teachers List Divisional Conventions

In 1958 the Music Teachers National Association will hold five divisional conventions. The Southern Division, including the states Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, and Tennessee, will convene at Florida State University, Tallahassee, Florida, Feb. 9-12.

The East Central Division (Illinois, Indiana, Michigan, Minnesota, North Dakota, Ohio, Wisconsin) will convene at the Hotel Nicolle, Minneapolis, Minn., Feb. 16-19. The West Central Division (Colorado, Iowa, Kansas, Missouri, Nebraska, South Dakota) will meet at the Cosmopolitan Hotel, Denver, Colo., Feb. 23-26.

The Southwestern Division (Arkansas, New Mexico, Oklahoma, Texas) will meet at the Mayo Hotel, Tulsa, Okla., March 9-12; and the Western Division (Arizona, Montana, Oregon, Utah, Washington) will convene at Montana State University, Missoula, Montana, July 27-31.

Sixth Music and Art Tour for 1958

San Francisco.—Sterling Wheelwright and Jonathan Schiller will lead Music and Art Tours this summer. Mr. Schiller, assistant professor at San Francisco State College and radio music commentator, will be the tour leader and musical guide of the sixth annual Music and Art Tour, which will leave New York on June 28 and return on July 3, 1958. The trip will include 45 days in Europe with visits to the major cities and musical events. Mr. Wheelwright, professor of music and humanities at San Francisco State, will be in charge of a 50-day trip leaving San Francisco in late June.

Miller Sings With San Angelo Symphony

San Angelo, Texas. — Mildred Miller, mezzo-soprano, was the soloist with the San Angelo Symphony, when the orchestra gave the first concert of its ninth season, on Oct. 7. Miss Miller flew from Germany, where she had been on concert tour, directly to San Angelo. Her program included operatic arias by Mozart, Rossini, and Bizet. Eric Sorantin conducts the orchestra.

MUSICAL AMERICA'S REPRESENTATIVES

United States

ATLANTA: Helen Knox Spain, 724 Piedmont Ave., N.E.
BALTIMORE: George Kent Bellows, Peabody Conservatory.
BUFFALO: Berna Bergholtz, Public Library, Lafayette Square.
BOSTON: Cyrus Durgin, Boston Globe.
CHICAGO: Howard Talley, 5813 Blackstone Ave., Chicago 37.
CINCINNATI: Mary Leighton, 506 East Fourth St.
CLEVELAND: Frank Hruby, Cleveland Press.
DALLAS: George C. Leslie, 6628 Vanderbilt Ave.
DENVER: Emmy Brady Rogers, 1000 East First Ave.
DETROIT: Richard Fandel, 325 Merton Rd.
HOUSTON: Hubert Roussel, Houston Post.
INDIANAPOLIS: Eleanor Y. Pelham, 5211 Boulevard Place.
KANSAS CITY: Blanche Lederman, Newbern Hotel, 525 East Armour Blvd.
LOS ANGELES: Dorothy Huttenback, Business Manager, 432 Philharmonic Auditorium.
Albert Goldberg, Correspondent, Los Angeles Times.
MIAMI: Arthur Troostwyk, 711-81st St., Miami Beach.
MINNEAPOLIS: Paul S. Ivory, Department of Music, University of Minnesota.
NEW ORLEANS: Harry B. Loeb, 2111 St. Charles Ave.
PHILADELPHIA: Max de Schauensee, Philadelphia Bulletin.
PITTSBURGH: J. Fred Lissfelt, 1515 Shady Ave.
ST. LOUIS: Charles Menees, St. Louis Post-Dispatch.
SAN FRANCISCO: Marjory M. Fisher, Alexander Hamilton Hotel.
SEATTLE: Maxine Cushing Gray, 4558 9th Ave., N.E.
WASHINGTON, D. C.: Theodore Schaefer, National Presbyterian Church.

Foreign Countries

ARGENTINA: Enzo Valenti Ferro, Buenos Aires Musical, Avenida Pueyrredón 336, Buenos Aires.
AUSTRALIA: W. Wagner, 10 Beach Road, Edgecliff, Sydney.
AUSTRIA: Max Graf, 9 Wilhelm Exnergasse 30, Vienna.
BELGIUM: Edouard Mousset, Rue d'Arlon 22, Brussels.
BRAZIL: Herbert J. Friedmann, Caixa Postal 971, Rio de Janeiro.
CANADA: Colin Sabiston, 200 Cottingham St., Toronto.
DENMARK: Torben Meyer, Berlingske Tildende, Copenhagen K.
ENGLAND: Harold Rosenthal, 6 Woodland Rise, London, N. 10.
FRANCE: Christina Thoresby, Hotel de Suede, Rue Vaneau, Paris 7e.
GERMANY: H. H. Stuckenschmidt, Berlin-Dahlem, Podbielskiallee 65.
Everett Helm, Frittlingen bei Rottweil, Württemberg.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Peter Dragadze, Via San Vincenzo 8, Milan.
Cynthia Jolly, Via dei Gracchi 126 Rome.
MEXICO: A. Gonzalez Arauzo, Madrid 50, Coyoacan, D.F. 21.
NETHERLANDS: Lex van Delden, Moreelsestraat 11, Amsterdam.
PORTUGAL: Katherine H. de Carneiro, 363 rua Antonia Carneiro, Porto.
SPAIN: Antonio Iglesias, Avenida Reina Victoria 58, Madrid.
SWEDEN: Ingrid Sandberg, Lidingsö 1, Stockholm.
YUGOSLAVIA: Dragan Lisac, Petricinska 13, Zagreb.

Schools and Studios

Stewart Resigns As Peabody Head

Baltimore.—Reginald Stewart, for 16 years director of the Peabody Conservatory-College of Music in Baltimore, has resigned, effective with the close of the current school year, June, 1958. He will devote his time, thereafter, to conducting in the concert field, in which he was most active both as conductor and pianist, prior to his appointment to the Peabody post.

Mr. Stewart came to Baltimore to assume the position of director of the Peabody Conservatory in 1941. He was named conductor of the Baltimore Symphony the following year, a post which he held for ten years. During his regime at the conservatory, the school was accredited by both the National Association of Schools of Music and the Middle States Association, and at present the combined Advanced and Preparatory Departments of the school have attained the highest enrollment in its history, 3,000 students.

In recent years, Mr. Stewart has limited his activities on the concert platform to appearances at the Peabody, where he founded the Candlelight Concerts six years ago, and to occasional guest conducting assignments with such orchestras as the NBC Symphony, the New York Philharmonic, and the Chicago Symphony. His foreign appearances have been with the London Philharmonia, the BBC, and with major orchestras throughout Europe, Central and South America.

Manhattan School Launches Campaign

For the first time since its opening 40 years ago, the Manhattan School of Music will go outside its Board of Trustees and old friends with appeals to foundations, industry, and private citizens, to seek the funds needed for essential plant expansion, to increase the scholarship and endowment funds, and to provide higher faculty salaries.

The campaign to raise \$1,500,000 in capital funds will continue until this amount has been raised. John Brownlee, director of the school, hopes that this goal will be reached by the end of the current school year. New appointments to the faculty

David R. Robertson (left), director of the Oberlin College Conservatory of Music, and Eberhard Preussner, representative of the Mozarteum in Salzburg, Austria, discuss plans on sending 100 Oberlin Conservatory juniors to study each year in Salzburg.



include Alexander Schneider, noted violinist, who heads a master class in string ensemble; Paul Price, percussion player, who teaches a new course in percussion ensemble; James Chambers, French horn player, who heads the department in orchestral repertory for wind players; and Dorothea Spaeth, exponent of modern dance, who teaches a new course called the Anatomy of Movement, aimed at all kinds of performers who have to appear onstage.

Other new faculty members are Frances Blaisdell, flute; Richard Moore, French horn; Charles Walten, theory; Sidney Baker and Beula Eisenstadt, music education; Henry Brennecke and Frederick Kreiling, German; William Wagman, psychology; Martha Weaver, piano; Nicholas Millella, Italian.

New York College Lists Britten Opera

In connection with its 80th anniversary year, The New York College of Music will give the United States premiere of Benjamin Britten's opera "The Turn of the Screw". The opera will be given in two performances, March 19 and 20, by the Opera Department of the music school, under Siegfried Landau, musical director, and Albert Felmar, stage director, in the Kaufmann Concert Hall of the YM-YWHA.

The University of Kansas has listed 19 major events to celebrate the opening of its new music and drama building. Some of the major music events scheduled include the NBC Opera Company, I Solisti di Zagreb, the Minneapolis Symphony, and Joseph Szigeti.

The Mid-West National Band Clinic will hold its 11th annual meeting in Chicago on Dec. 18-21.

The music department of Brooklyn College has scheduled 16 music events for the fall term 1957. Rudolf Firkušny performed on Nov. 1, and the Little Orchestra Society appeared on Nov. 15.

The annual University of Wisconsin Mid-Winter Music Clinic will be held on the University's campus, Jan. 12, 13, and 14.

The Friends of the New England Conservatory are sponsoring two full programs of works by Igor Stravinsky in commemoration of his 75th birthday. The programs were scheduled for Nov. 6 and Dec. 4 and will include works for orchestra, chorus, soloists, and chamber ensembles. Richard Burgin will conduct the New England Conservatory Orchestra in the two concerts, and Ruth Posselt, violinist, and David Barnett, pianist, both of the faculty, will be the soloists.

Yale University's Woolsey Hall Concert Series opened on Oct. 8 with the Symphony Orchestra of the Florence Festival. Other events include the Boston Symphony, Nov. 12 and Feb. 11; Isaac Stern, Dec. 3; Artur Schnabel, Jan. 7; Obernkirchen Children's Choir, Feb. 4; and Pierre Luboshutz, Genia Nemenoff, Boris Goldovsky and Chamber Orchestra, March 4.

The American University Orchestra, George Steiner, conductor, presented its first concert of the season on Oct. 18.

The Queens College Music Department presented a concert of the works of Vittorio Rieti in the "Music from the Campus" radio broadcast over WNYC on Oct. 15.

The Playhouse Dance Company Repertory Series of the Henry Street Playhouse began on Oct. 11, with a production of "The Bewitched", choreographed by Alwin Nikolais to a score composed by Harry Partch.

The Metropolitan Music School in New York City has announced the appointment of Carlos Salzedo, harpist and composer, as head of the

school's newly formed harp department.

Oscar W. Demmler, director of instrumental music for the Pittsburgh Board of Education from 1937-1955, has been appointed visiting assistant professor of music history and literature at the University of Pittsburgh.

The Juilliard School of Music began its 53rd academic year on Oct. 9 with Convocation Ceremonies held in the Juilliard Concert Hall. William Schuman, Juilliard's president, welcomed the faculty and students and introduced the speaker for the occasion, Frederick Prausnitz, the school's assistant dean and director of choral music. The school announced that 341 scholarships have been awarded for the academic year 1957-58, an increase of five over last year. Fifty-three of those receiving scholarships were awards to students from foreign countries.

Artist recitals by members of the piano faculty of the New York College of Music are as follows: Heinz Hammerman, Oct. 30; Thomas Darsen, Nov. 13; Fredric Kurzweil, Jan. 29; Felice Takakjian, Feb. 26; and Una Hadley, March 26.



"Christmas cards designed
with Music in mind"

COMPLETE NEW 1957 ASSORTMENT

Musical

24 XMAS CARDS for **\$3.00**
ONLY postage prepaid
with Envelopes

- Musicians
- Music Lovers
- Instrumentalists
- Vocalists
- Teachers
- Students

Beautifully engraved in four colors with sayings that will endear you in the hearts of your musical friends, relatives and associates.

Examine these cards, make your selection. If you return them to us we will credit the \$3.00 towards your order calling for the printing of your name.

Complete line (10 to 25 cents cards) imprinted.

Send \$3.00

or

Money Order

to:

Complete satisfaction guaranteed or money refunded.

J. L. MORTON, 113 W. 57th St., New York 19, N. Y.

**For Christmas
and throughout the year**

MUSICAL AMERICA • 113 West 57th St. • New York 19, N. Y.

Kindly enter a subscription for MUSICAL AMERICA for which remittance is enclosed.

☐ 5.00 1 year ☐ 9.00 2 years ☐ 13.00 3 years

Additional postage to Canada and Latin America 50c per year
Additional postage foreign 1.00 per year

NAME

(PLEASE PRINT)

ADDRESS

CITY

STATE

(zone)

☐ Check Here If Gift

FROM

NOTE:—Annual subscription to MUSICAL AMERICA comprises 16 issues including 300 page Annual Special Edition.

**XMAS
GIFT
RATES**

1 Gift subscription 5.00
2 Gift subscriptions 9.00
3 Gift subscriptions 13.00

Christmas Gift Announcement card sent to recipient at Xmas time.

Columbia Artists Management Inc.

Personal Direction:

COPPICUS & SCHANG
113 West 57th Street, New York 19, N. Y.

LICIA ALBANESE
Soprano, Metropolitan & San Francisco Operas

JUSSI BJOERLING
World Famous Tenor

ALEXANDER BRAILOWSKY
Pianist

RUDOLF FIRKUSNY
Pianist

CARROLL GLENN
Violinist

SZYMON GOLDBERG
Violinist

HILDE GUEDEN
Soprano, Metropolitan & Vienna Operas

GRANT JOHANNESSEN
Pianist

SENA JURINAC
Soprano, Metropolitan & Vienna Operas

HEIDI KRALL
Soprano, Metropolitan Opera

ELAINE MALBIN
Soprano, NBC Opera and TV

NAN MERRIMAN
Mezzo, San Francisco & Glyndebourne Operas

The PAGANINI QUARTET

LILY PONS

TOSSY SPIVAKOVSKY
Violinist

GIORGIO TOZZI
Basso, Metropolitan Opera

VRONSKY & BABIN
Premier Duo-Pianists

LAWRENCE WINTERS
Baritone, Hamburg & Stockholm Operas

DANCE in New York

Three Dance Companies

Kaufmann Concert Hall, Nov. 17. —No wonder the hall was packed, for this program combined works of three brilliant choreographers—Valerie Bettis, Louis Johnson, and Anna Sokolow—each commanding a first-rate company.

Miss Bettis' "Domino Furioso" is an experiment in 20th-century media dell'arte, with an elaborate script by John Malcolm Brinnin, music composed and played by Bernardo Segall, and costumes by Consuelo Gana. The script is full of witty couplets, the choreography is full of charming bits of fantasy and satire, the music is excellent, and the costumes are piquant. Yet the work does not quite come off, the trouble being that Miss Bettis' choreography is not sufficiently varied and thoroughgoing to balance the other elements. There is too much talk and not enough dancing. But the audience loved the work, and it was sparklingly performed. Miss Bettis danced the role of Columbine; J. C. McCord that of Pierrot; Patricia Birch, Sylvia; and Swen Swenson, Harlequin.

Mr. Johnson's "Cozy Corner" is a vignette of some sad and seedy characters in a bar that could be around anybody's corner in New York. As a drunken girl, Asia Mercoolova danced and acted compellingly; Carlton Johnson had a delightfully perky little solo; and Maggie Newman, Helen Taitt, Mr. Johnson, Craig Crosson, Michalyn Jackson, Herman Howell, and Donald Martin all contributed vivid characterizations. This is a tenuous, atmospheric piece, but it reveals Mr. Johnson's ability to make living theatre out of the slenderest materials.

The "Lyric Suite" of Miss Sokolow, set to Berg's haunting music, is a major work, and something that could have been expressed in no other style or idiom. Most vivid of its movements is the terrifying solo superbly danced by Kate Freidlich to the Allegro Misterioso, a projection of hysteria that is resolved only when the tension has become unbearable. But no less masterly is the love duet to the Largo Disoluto, beautifully performed by Eve Beck and Jeff Duncan. In the first two solos, sensitively done by David Gold and Sandra Pine, we also encounter choreography that is searching, original, and poetic. Only the last movement, danced by four girls, does not quite measure up to the lofty level of the preceding ones. It is too loose, too repetitive, to form a satisfying postlude to what has gone before. But, as a whole, this work is one of the masterpieces of modern dance. —R. S.

Mary Anthony Dance Theatre

Kaufmann Concert Hall, Nov. 10. —Mary Anthony presented two new works at this concert: "Plaisanteries d'Amour", to various pieces by Bach, and "The Purification", based on the Tennessee Williams play, with music by Louis Calabro, arranged for piano and played by Cameron McCosh, with Roland Blaine as guitarist and speaker. The third (and by far the best) work on the program was her "Songs", inspired by William Blake's "Songs of Innocence and Experience", set to the first three movements of Debussy's String Quartet.

The trouble with the "Plaisanteries" was twofold. The choreography, though graceful and mischievously

humorous, was too slight and uninventive to hold the interest, and the grave beauty of Bach's music clashed with the frivolous mood of the dance.

Dance-drama is a very dangerous theatre form, and I am sorry to say that Miss Anthony fell into its major traps. She relied too heavily upon the words and situations of the original play (leaving me, as well as everyone else who did not know it, considerably in the dark as to what it was all about); she did not project her dramatic purpose clearly in movement; and she did not create a self-sustaining, coherent dance structure. Nor did the dancers perform their roles with sufficient body intensity to infuse the work with a spark of life.

There are lovely passages in the "Songs", notably the trio of women in the first section. But even this work is faltering and evanescent in effect. Clearly, this program did not represent Miss Anthony at her best.

—R. S.

Pennario Soloist With Houston Symphony

Houston.—In its second pair of concerts of the season, on Nov. 4 and 5, the Houston Symphony, under the direction of its conductor, Leopold Stokowski, gave an exciting and moving performance of Moussorgsky's "Pictures at an Exhibition". Leonard Pennario was the soloist in Rachmaninoff's Rhapsody on a Theme of Paganini, and the pianist made the work sound new and fresh. He is an eloquent player and an asset to any musical occasion.

On the same program Mr. Stokowski conducted the world premiere of Jose Serebrier's Sinfonia No. 1. Though only 19 years old, Mr. Serebrier, who was born in Uruguay and is at present studying in this country, showed in this work a maturity far beyond his years. He has a good command of his craft and writes quite colorfully for the orchestra. Though the work is somewhat eclectic, his music is communicative. —N. P.

Opera Council Lists Conference Dates

Members of the National Council of the Metropolitan Opera held their sixth annual fall meeting at the Metropolitan Opera House on Nov. 13. Dates for the fourth annual Central Opera Service Conference were announced by Mrs. Norris Darrell and Elemer Nagy, co-chairmen.

The conference, which last year attracted over 300 delegates from opera groups throughout the country, will be held March 21 and 22, 1958, at the Biltmore Hotel in New York City. The Central Opera Service acts as an information exchange center for opera groups throughout the country and is sponsored by the National Council.

Musicians To Observe Founding of Israel

Thirty-seven personalities in the musical world have joined an American Committee to observe in the United States the tenth anniversary of the founding of the State of Israel. The anniversary celebration in the United States will begin in April and continue through December, 1958.

The list includes Leonard Bernstein, Vladimir Golschmann, Andre Koste-

lanetz, Dimitri Mitropoulos, Pierre Monteux, Charles Munch, Eugene Ormandy, Fritz Reiner, conductors; Ernest Bloch, Igor Stravinsky, composers; Mimi Benzell, Maria Meneghini Callas, sopranos; Jennie Tourel, Regina Resnik, Risé Stevens, mezzo-sopranos; Marian Anderson, contralto; Robert Merrill, baritone; Jan Peerce, Richard Tucker, tenors; Claudio Arrau, Alexander Brailowsky, Robert Casadesu, Ania Dorfman, Jose Iturbi, Byron Janis, pianists; Mischa Elman, Zino Francescatti, Yehudi Menuhin, Nathan Milstein, Isaac Stern, Joseph Szigeti, violinists; Gregor Piatigorsky, cellist; Mrs. Charles S. Guggenheimer, founder and chairman, Stadium Concerts; Mrs. Serge Koussevitzky, director of Koussevitzky Music Foundation; Sigmund Spaeth; Luben Vichay, president, National Artists Corporation; and Bruno Zirato, manager, New York Philharmonic.

Stern and Rubinstein Perform in Athens

Athens.—Taking advantage of the passing through Athens of Isaac Stern and Artur Rubinstein, the State Orchestra of Athens organized two special late evening concerts at the Orpheus Theatre.

On Sept. 27, Isaac Stern, on his way to Israel, was soloist in both the Beethoven and Brahms violin concertos. The orchestra was under the direction of Philoctetes Oikonomides. On Oct. 7, Artur Rubinstein, returning from Tel-Aviv, performed Beethoven's Fourth Piano Concerto and Rachmaninoff's Second Piano Concerto. The Orchestra, which opened the program with the Brahms "Tragic" Overture, was under the direction of Theodore Vavayannis. Outstanding American instrumentalists are rare in Athens, and the large audiences demonstrated their enthusiasm for the visitors.

—L.S.

Concert Group Plans Three Series

The Peoples' Symphony Concerts, starting their 58th season, will offer

three series of concerts on Saturday evenings at the Municipal Auditorium, Washington Irving High School, New York City.

The Artists Recitals has listed Byron Janis, pianist, Nov. 2; Ruggerio Ricci, violinist, Jan. 4; Ruth Slenczynska, pianist, Feb. 8; Artur Balsam, pianist, March 8; (artist to be announced), Mar. 29; and Michael Rabin, violinist, April 19.

The Chamber Music series has listed Barylli Quartet, Oct. 26; Hungarian Quartet, Nov. 9; Budapest Quartet, Nov. 30; Amadeus Quartet, Jan. 18; Quartetto Di Roma, March 1; and the Koeckert Quartet, March 15.

The Chamber Music Festival series has listed the Solisti Di Zagreb, Oct. 19; New York Pro Musica, Nov. 16; Budapest Quartet, Dec. 14; New York Woodwind Quintet, Feb. 1; Saitenberg Little Symphony, Feb. 15; and the Kroll String Quartet with Artur Balsam, pianist, March 22.

Westchester Symphony Appoints Guggenheimer

Scarsdale, N. Y.—Randolph Guggenheimer has been elected chairman of the board of directors of the Orchestral Society of Westchester.

The orchestra, entering its 11th year under the direction of Simon Asen, will give five Sunday evening concerts this year from November through April. Soloists to appear with the orchestra include Roberta Peters, soprano; Andres Segovia, guitarist; Daniel Barenboim, pianist; and Jeanne Mitchell, violinist.

WNYC Again Schedules Children's Series

The Little Orchestra Society Children's Concert Series, which won WNYC a Peabody Award last April, will again be broadcast live by the Municipal Broadcasting System. Originating in the Assembly Hall of Hunter College, the series, now in its tenth year, will comprise six "Stories in Music" especially designed for youngsters.

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

VOCAL AND INSTRUMENTAL ATTRACTIONS

New! Direct from the Heart of Austria—Jan. to April 1958

Vienna on Parade

featuring the DEUTSCHMEISTER BAND

CAPT. JULIUS HERRMANN, Conductor

Singing Boys and Girls from the Vienna Woods

Grinzing Schrammeln Ensemble (Waltzing Strings) with Zither

Soloists: HEDY FASSLER, Soprano, ERWIN V. GROSS, Tenor

Company of 65

Personal Direction: Andra Mertens

Return of the great recording maestro

Mantovani and his new music

Orchestra of 45

London Sfr Records

Personal Direction: Coppicus & Schang

The De Paar Gala

New—Company of 50

MIXED CHORUS—

ORCHESTRA—SOLOISTS

LEONARD DE PAUR, Conductor

Personal Direction: Coppicus & Schang

5th American Tour

Virtuosi di Roma

RENATO FASANO, Conductor

Personal Direction: Coppicus & Schang

By arr. with Albert Morini

The Festival Quartet

VICTOR BABIN, SZYMON GOLDBERG, WILLIAM PRIMROSE, NIKOLAI GRAUDAN

Personal Direction: Coppicus & Schang

4th Triumphant Return!—Feb.-April 1958

Obernkirchen Children's Choir

Personal Direction: Kurt Weinhold (36 voices) EDITH MOELLER, CONDUCTOR

2nd U. S. Tour

The NBC Opera Company

The Marriage of Figaro, Madam Butterfly, La Traviata in English—3 Complete Productions Judson, O'Neill & Judd

First American Tour—Oct. 3 to Dec. 12, 1957

Orchestra of the Florence Festival

(Orchestra del Maggio Musicale Fiorentino)

Company of 97

CARLO ZECCHI, FRANCESCO MANDER, FRANCO MANNINO, Conductors

Tour Direction: Coppicus & Schang

By arr. with Albert Morini

Robert Shaw Chorale

ROBERT SHAW, Conductor

Tour Direction: Coppicus & Schang

Teddy Wilson's Concert Jazz

Starring TEDDY WILSON and his TRIO, JOYA SHERRILL, BUCK CLAYTON and SAM MOST. Program features new Duke Ellington score composed exclusively for the ensemble.

Personal Direction: Coppicus & Schang Produced by Peter Dean and Robert Altfeld

Concerto Festival

EUGENE LIST,

Pianist

And the Knickerbocker Players, Company of 13, with Solo Trumpet. Program includes concerti of Torelli, Bach, Shostakovich, Liszt, Gottschalk.

Personal Direction: Judson, O'Neill & Judd

The Totenberg Instrumental Ensemble

ROMAN TOTENBERG, Soloist

Personal Direction: Kurt Weinhold

Company of Nine

Beaux Arts Trio

DANIEL GUILLET, BERNARD GREENHOUSE, MENAHEM PRESSLER

Personal Direction: Judson, O'Neill & Judd

Columbia Artists Management, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

CIRCLE 7-6900

DANCE ATTRACTIONS

AMERICAN Ballet Theatre

with KAYE, KRIZA, SERRANO, BRUHN

Coast to Coast Tour

NEW BALLET

Lucia Chase, Oliver Smith, Directors

Tour Booking: Coppicus & Schang

Second Tour of the Ballet Hit of the Nation!

Ruth Page's Chicago Opera Ballet

with Famous Soloists, Corps de Ballet and Orchestra

Repeating their great successes "THE MERRY WIDOW" and "REVENGE"

Also New Ballets — Company of 50

Personal Direction: Kurt Weinhold

Available January through April 1958

American Debut

Now On Tour

LES BALLETS de Janine Charrat

Foremost Ballerina and Choreographer of France—Company of 14

Personal Direction: Coppicus & Schang

By arr. with Albert Morini

Marina Svetlova Prima Ballerina

Tour Direction: Horace J. Parmelee

with 2 Solo Dancers
& Concert Pianist

113 West 57th St.
New York 19, N. Y.

Columbia Artists Management Inc.

Circle 7-6900
Cable: Colconcert, N. Y.

Personal Direction
JUDSON, O'NEILL & JUDD

CLAUDIO ARRAU

Baldwin Piano

Pianist

JOSEPH BATTISTA

Baldwin Piano

Pianist

THE CAROLERS TRIO

Jane Wilson, Soprano; Jonathan Wilson, Tenor;
Eric Carlson, Bass; (with pianist)

THE CONCERTMEN

& EDMOND KARLSRUD Bass Baritone
(10 persons)

RAY DUDLEY

Pianist

TODD DUNCAN

Baritone

EUGENE LIST

Pianist

DAVID LLOYD

Tenor

GEORGE LONDON

Baritone

MILDRED MILLER

Mezzo-Soprano

WILLIAM PRIMROSE

Violist

MICHAEL RABIN

Violinist

SANROMÁ

Baldwin Piano

Pianist

ELEANOR STEBER

Soprano

EDWIN STEFFE

Baritone

BRIAN SULLIVAN

Tenor

Personal Direction
KURT WEINHOLD

FRANCES BIBLE

Mezzo-Soprano

WALTER CASSEL

Baritone

NADINE CONNER

Soprano

JON CRAIN

Tenor

ALBERT DA COSTA

Tenor

LISA DELLA CASA

Soprano

IGOR GORIN

Baritone

LOUIS KENTNER

Pianist

WITOLD MALCUZYNSKI

Pianist

DOROTHY MAYNOR

Soprano

YEHUDI MENUHIN

Violinist

LEONARD PENNARIO

Pianist

BERL SENOFKY

Violinist

RISÉ STEVENS

Mezzo-Soprano

YI-KWEI SZE

Bass-Baritone

Alfred & Herbert
TELTSCHIK

Duo-Pianists

ALEC TEMPLETON

Pianist

THOMAS L. THOMAS

Baritone

ROMAN TOTENBERG

Violinist

Dorothy WARENSKJOLD

Soprano

FRANCES YEEND

Soprano

Personal Direction
ANDRE MERTENS

LORENZO ALVARY

*Metropolitan, San Francisco,
Teatro Colon, & Paris Opera*

Basso

JORGE BOLET

Pianist

EUGENE CONLEY

Tenor

MAUREEN FORRESTER

Contralto

RENATA TEBALDI

Soprano

THEODOR UPPMAN

Baritone

Angelica von
SAUER MORALES

Pianist

Tour Direction
HORACE J. PARMELEE

MILDRED DILLING

Harpist

EILEEN FARRELL

Soprano

HERMAN GODES

Pianist

OZAN MARSH

Pianist

0
N. Y.

ianist

ritone

linist

0
rano

rano

asso

nist

enor

alto

rano

one

nist

ist

no

st

st